ACPL ITEM
DISCARDED

r738.3
T71m
1622051

REFERENCE

STO

ACPL ITEM
DISCARDED

DEC 8 78

Digitized by the Internet Archive
in 2026

https://archive.org/details/manualofpotteryp0000john

A MANUAL

OF

POTTERY AND PORCELAIN

FOR

AMERICAN COLLECTORS.

BY

JOHN H. TREADWELL.

NEW YORK:
G. P. PUTNAM & SONS.
LONDON: SAMPSON LOW & CO.
1872.

Entered according to Act of Congress, in the year 1872, by
JOHN H. TREADWELL,
In the Office of the Librarian of Congress, at Washington.

LANGE, LITTLE & HILLMAN,
PRINTERS, ELECTROTYPERS AND STEREOTYPERS,
108 to 114 WOOSTER ST., N. Y.

1622051

PREFACE.

THE very few years during which public interest has been growing in this country to an appreciation of fictile wares could scarcely suffice to bring forth an exhaustive and detailed literature. Our public are just awaking to a comprehension of the Old World's advance and superiority in arts which we have yet scarcely attempted; but they have in their graves the honored dust of ages: and experience, with them, is of a thousand years; our history may be one in which the arts shall not be measured by this toilsome time.

In collating these pages the author has had recourse to those authorities of the Old World which are there regarded as standard, and as it may be of interest to the reader to make a further excursion in this domain, a few authors' names may assist his journey among the books. In the field of Ancient Pottery, BIRCH'S history is complete, although this is not a part absolute of ceramic art; still it is essential if we choose to follow its interesting historical progress. Among

the works most frequently referred to in the following pages are those of M. BRONGNIART, M. A. JACQUEMART, M. AUGUSTE DEMMIN, and DR. GRAESSE.

From the little but excellent "*Guide de l'Amateur*" of the latter were selected the few marks and monograms which accompany these chapters; I regret that the large expense of transfer only deterred the publication of his entire list of twelve hundred.

Among English works, those of MR. CHAFFERS and JOSEPH MARRYAT have proved most serviceable as chronological records, while other volumes of local and detailed accounts, like BINN'S "*Century of Pottery in the City of Worcester*," have afforded material for their proper localities. Without these aids this book could not have been prepared, and my indebtedness to them is here most insufficiently acknowledged.

I must also thank those who have assisted me by letter, and by placing at my disposal their libraries and various collections. Particularly would I mention MR. W. C. PRIME, whose long and scholarly attention to the Old World monuments has familiarized him with the subject which I had in hand: of his extended inquiry I frequently availed myself, much to the advantage of these pages. My obligations are also due to MR. CLARENCE COOK, whose thorough knowledge of art at home and abroad has been of great service to me.

The rapidly growing taste of our people will in some future day, when we have in our own land a Worcester and

Sèvres and South Kensington, demand a more exhaustive treatment of this subject. There is a brilliant æsthetic future awaiting our new country, and perhaps even this generation may witness the time when the arts, both fine and useful, with the growth of intelligence and taste, shall absorb the minds of our people and draw them away from the unworthy and intoxicating pursuits which too much occupy them to-day. If the present volume shall assist to this development, its usefulness will be all-sufficient.

CONTENTS.

PAGE

PREFACE, ... 3

HISTORY OF POTTERY.

INTRODUCTION, ... 13

EGYPT, ... 20

GREECE, ... 22

ETRURIA, ... 26

ROMANO-BRITISH POTTERY— 27

SAMIAN WARE, ... 28

ASIA MINOR, ... 31

PERSIA, ... 33

HISPANO-MOORISH POTTERY, ... 38

MALAGA, ... 42

SICILY, ... 43

PAGE

ITALIAN POTTERY, ... 44

Majolica Ware, ... 51

Forms Employed by the Italians, ... 56

FRENCH POTTERY, ... 61

Beauvais, Nevers, Moustiers, Rouen, Palissy,

Henry II. Ware, ... 65

GERMAN POTTERY—

Soft Ware, ... 81

Hard Ware, ... 84

DUTCH POTTERY—

Delft, ... 87

Amsterdam, ... 90

ENGLISH POTTERY, ... 91

POTTERY MARKS—Fac-similes, ... 103

Catalogue, ... 106

HISTORY OF PORCELAIN.

INTRODUCTORY, ... 109

ORIENTAL PORCELAIN—

China, ... 111

Japan, ... 115

PAGE

EUROPEAN PORCELAIN—

GERMANY, ... 118

ENGLAND, ... 125

ITALY, ... 132

FRANCE, ... 137

PORCELAIN MARKS—FAC-SIMILES, ... 147

CATALOGUE, ... 150

MARKS AND MONOGRAMS, ... 151

BRONGNIART'S CHRONOLOGICAL TABLE, . 157

POTTERY

AND

PORCELAIN DEFINED.

In the catalogue of fictile wares there are two distinct provinces which are easily confounded by the casual observer. Of similar exterior appearance, attainable through the same general processes, and utilized in forms common to each, it is not strange that they should pass undistinguished. The difference between the two is so marked as to command for each a separate and distinct consideration. Each has its individual character, each its own peculiar properties and history; they are allied to each other only in so far as primitive and imperfect productions are allied to ultimate perfection in the same province. In pottery we find form and color, but the question of a wider sphere of usefulness to be gained by the addition of firmness, hardness and strength, was only to be answered by the discovery of porcelain. In the course of history, pottery has attained, in some instances, such a texture and degree of perfection as to resemble very closely the ordinary porcelain, yet the exterior features of each ware are such that the practised eye can readily determine the province of any piece which may be brought under its observation; one test however is infallible, that is, *fracture*.

Pottery breaks and exhibits a coarse, rough edge; not having been exposed to heat sufficient to produce vitrifaction, it still retains the granular features of baked clay. Porcelain cleaves off with a smooth, sharp fracture, showing no material difference between the edges and surface, it occupies the intermediate position between pottery and glass. In their historic order and the order which they are generally reviewed, they stand:

1. Pottery—Including Majolica, Fayence, etc.
2. Porcelain—Including China-ware, Dresden, Sèvres, etc.

The word Fayence, or Faenza, according to Fairholt, "is a collective word, or name, for all the various kinds of earthenware and glazed porcelain," though it has come to be considered, and very justly, significant only of pottery. The little town of Faenza, near Bologna, was at one time famous for its production of this ware. Porcelain was then unknown in Christendom, except as a rare article of import from the Orient. The word porcelain is from the Portuguese, *porzellana*, a cup.

DISTINCTIVE FORMS OF POTTERY.

Pottery is produced in two forms, *soft* and *hard*, this difference being produced by composition and the degrees of heat to which it is subjected. Common building-brick is *soft*, fire brick is *hard*. Pipkins, pans, etc., are *soft*, while crockery, such as Queen's-ware and Ironstone generally, are *hard*. Soft pottery is the most ancient, and its peculiar characteristics are—soft paste, which may be scratched with a knife or file; composed of clay, sand or chalk. These soft wares are of four kinds:

1. Unglazed.
2. Lustrous.
3. Glazed.

} Most ancient, of Egypt, Greece and Rome.

4. Enamelled.

The manufacture of this latter ware was commenced at a period only shortly anterior to the introduction of ceramic art into Christian countries.

INTRODUCTION.

HISTORY OF POTTERY.

THE oldest, and probably the most useful, of the industrial arts claims a degree of attention and study which has never been accorded it in this country.

Intimately associated as it is with every age and nation within and without the pale of continuous history, bearing as it does, in many instances, the solitary records of extinct peoples, full of interest and instruction, whether considered in the light of a science or as a medium for the expression of art, it seems strange that we have so far neglected it as to grant it only a passing recognition. It lies in the strict thoroughfare through which we must by necessity travel to the attainment of what the Old World terms "a critical knowledge of art." If we would come to a good understanding of Art, we must at least regard her attributes. Doubtless there are many who will regard the contemplation of a poor baked jar with somewhat of contempt, or disdain to look upon Etruria when they might behold Raphael. Raphael himself had not this same disdain, and what exalted him may be just what we neglect.

Topics which have long exercised the talents and tastes of all Europe we cannot becomingly disregard. Keenly sensitive as we are, every influence from that direction is felt by sympathy here, and excites our attention

as being worthy among our pursuits of knowledge. The study of the world's fictilia deserves an eminent place in our annals of history and art. Our own hemisphere even absolutely thrusts upon us materials of which we have not yet availed ourselves. The subject of ceramics, as practised here in ages far anterior to our own, remains unstudied, unknown. Numerous as are the evidences, no one has ventured upon that long and arduous study which can alone unfold the mystery in which it is involved.

In chronological order it would perhaps not be correct to mention what is termed the "Peruvian ware" of America just here, but if we were to allow that that is oldest of which least is known, we might begin this history with a description of the quaint and curious pottery found in the southern part of our own continent.

In character and form it perhaps more closely resembles the Egyptian than any other. A collection of about fifty pieces, sold in New York City some years since, and afterwards, I believe, transferred to the Museum of "Cornell University," contained a variety of exceedingly interesting and curious pieces, none of them however of so large a size as some to be seen elsewhere. There are also several pieces in the Museum of the New York Historical Society. Duplicates of the same design are seldom met, and this one fact would go far to prove that the use of the mould was unknown, everything being wrought by hand. The ware is generally thin and light, being of a dark brown or blackish color: the surface has a peculiar metallic appearance, as if it had been purposely polished, or become so by long use. In the vicinity of the Incas Territory it is most abundant, it frequently being associated with their tombs and burial places. Throughout the whole inhabited portion of South America it is

still found in considerable quantities, as also in Central America and Mexico, and as far north as Texas, where traces of it become lost.

At the foot of Ometepec, a mountain island of Lake Nicaragua, lies an enormous monolith, or deified stone: surrounding this is an incredible amount of debris, made up mostly of broken vessels of pottery, some in such a state of preservation that the form may still be distinguished. The island is an abrupt, volcanic mountain, jutting directly out of this inland sea about fifteen miles distant easterly from Virgin Bay, this being the

No. 1. A Peruvian Water Vessel.

nearest point on this coast. It seems probable that its commanding position and appearance—its height being about two thousand feet—suggested to the natives its propriety as a house for this deity, and that these broken vessels and remnants of old pottery are the tributes of devout pilgrims to its shrine. The small value of mere conjecture confronts us severely when we try to go further than this. As regards origin, mode of production, or artizan, we are totally in the dark, and can only confine ourselves to bare description.

Most of the specimens now known are water-vessels of small capacity, but curious and interesting design, similar to the one in cut number one. Nearly all these small pieces are copies of animate forms, birds, monkeys, and

fish being most frequent, and these are exhibited in attitudes grotesque, extraordinary, and repulsive. Some of the bird pieces are so formed as to emit sounds when water is poured into or out of them, or by breathing into them: these, however, are not so common.

Throughout Central America and the adjacent country almost all the hollow-ware in use among the natives is provided by Nature herself,—gourds, of all sizes and shapes, being very generally applied to the wants of the household. The one and almost the only piece of pottery used there at the present day is the *bibulante*, or water cooler, which is of porous material, and keeps the water at a temperature of refreshing coolness through constant evaporation, which is maintained by the percolation of the contents. Curiously enough, this simple vessel is almost an exact reproduction of the Egyptian *chooleh*, both in form and purpose. To make this latter more effective, it was constantly fanned with palm leaves, and evaporation thereby facilitated. These are in use also in Andalusia, where they are termed *alcarazzas*.

Another striking similarity of form between the Egyptian and ancient American pottery is the double bottle: in fact nearly all the pieces of Peruvian ware are double, being two distinct vessels, which are joined at the sides, and, by means of a syphon, have one orifice. No reason can be given why this form was in such general use except that they might be more conveniently carried. Still more interesting is the fact of its common adoption by two antipodal points, Egypt and America. The oriental, gourd-shaped, pilgrim's bottle is another form very generally employed by both.

M. Jacquemart, in his "Merveilles de la Ceramique," thus discourses regarding American pottery:

"If there be in this country a series of earthen monuments interesting to study, they are those which connect it with the ancient people of the world which we call in our ignorance New. In their ambitious frenzy the Western nations rushed upon this virgin continent. They annihilated the aborigines, without even seeking to know their origin, and, after having taken all the gold they were able to demand from the treasures of the unhappy Indians, they left it to Nature to spread a veil of luxuriant tropical vegetation over the ruins of an extinct civilization. It remained to some adventurers of our day to discover by chance the unforeseen witness of this civilization. In 1750 two Spaniards visited the monuments of Guatemala, and related their discoveries without awakening in any great degree the public attention. It was not until 1805 and 1808 that some earnest explorers undertook the study of the ruins of Milta and Palengue. At last M. Alcide d'Orbigny, in his voyage to Peru, discovered to the public an entire new series of works, being witness to the artistic intelligence of the ancient people. It is not our province to speak of the pyramids and temples of the New World, neither to call attention to the structural resemblance between these and the Egyptian monuments. But we claim a connection even more direct and apparent between the American pottery and Greek and Etruscan ware. Of a paste sometimes red, very fine, strong and lustrous, sometimes black or grayish, a little less fine, and rendered lustrous by friction, it is often ornamented by reliefs, by engravings, and even upon the red earth by designs in black appearing to be analogous with ink. Some pieces are covered with a glazing of greenish or reddish brown, with metalloid reflections. But the mere fabrication is not the only striking and interesting feature

of these potteries: more astonishing are the artless imitations through which is perceived a rare intelligence of art, and the figurative vases whereon the American people have left us most remarkable historic evidences of themselves. It is difficult at present to trace the origin of the greater part of the pieces displayed in the collection, however: by analogy of types and materials, this may be clearly enough distributed among the distinct tribes. The most ancient belonged in Central America, particularly Guatemala, and those go back to a very remote antiquity. The works found in sepulchres and vaults are principally plates and urns of red clay, placed on the ground or in niches: each of these vases contain human bones surrounded with lime and mortar. The crypts or tumuli of Milta and Palengue contain, beside the red pottery, some gray earthen-ware, very strong."

M. Jacquemart attempts no detailed description of the ware, either historic or otherwise: a circumstance which certainly reflects little credit upon our own interest and research. He found no authority to bring to his aid.

The largest specimens of ancient pottery found in this country are the funeral jars, in which human remains were deposited. Several of these have been found in Brazil and elsewhere on this continent: here again the likeness to the Eastern custom impresses us.

In this direction alone there is ample material for study and conjecture: here are comparisons more interesting and more suggestive than can be found in other evidences of the first inhabitants of our continent,—proofs more conclusive than can be obtained through other tangible sources.

Further research remains for the archæologist and student of this obscure history. Truths so useful and

important cannot remain long uninvestigated: the impulsive progress of our day demands that every source of knowledge should be made available and yield its fruit.

A subject like this, which has long exercised the talents and ability of scholars abroad, we, sensitive as we are to foreign impulses, cannot long pass unrecognized. What has exalted itself to a high degree of importance among the cultured people of Europe must at last excite our attention as being worthy of an eminent place in our annals of history and of art.

The far antiquity of the potter's work commands for it no ordinary attention. Were this to be the primal standard of eminence, it would stand first among the arts of the world; even such great authority as Winckelmann has admitted it to this degree: "clay is the first material in all nations, and pottery the most ancient of all arts," he remarks, and real evidences will not allow us to doubt his statement.

In the contents of the tombs we find still more tangible proofs. In the Sanscrit "Mahabharata" is probably the earliest mention of the art made in profane history. Here, one Satiavan, an artist in clay, is spoken of as a "modeler of horses." Doubtless his work was done long before Homer's heroes figured in the world's history.

The potter's wheel, Pliny claims, is the invention of Hyperbois, a Corinthian; but this statement is at once proved false by the Bible, which mentions it at a period long before this. Indeed one of Israel's earliest kings is mentioned as having employed a master-potter.

The remnants of these times are too obscure and rarely met to afford foundations for any consecutive review. Authorities claim diversely, according to their particular prejudices, and the result of all is that this

pottery is too remote, too little known, to be chronologically considered. The first country where we find any good foundation for the commencement of a history is Egypt.

EGYPT.

THE people which built and wrought a history which they failed to write could scarcely do else than convey to us by their handiwork abundant evidences of their endeavors in the various thoroughfares through which, by necessity, they were obliged to develop their arts. Their tombs, burial places, and other inclosures are pregnant with material proofs of their industry and indomitable energy, and most prominent among the various relics there found are those belonging in the catalogue of ceramics.

Denon remarks that the arts of other nations are only the spoils of the Egyptians, but the scholars of Greek history declaim almost as stoutly for Greece,—yet impartial consideration would doubtless allow to Egypt a well-established precedence in the application and use of fictile wares. Good authorities represent that crockery-ware was invented by the Egyptians, who introduced it into Greece in the year 1490 B. C., and in one hundred years from that time it was in general use.

The first form that Egypt gave to clay was of exceeding simplicity, being nothing but plain beads of earthenware, in their natural red color, and used only for personal ornament. These constituted, according to a French author, their *bijouterie*. How long this primitive form continued without improvement it is impossible to state; but probably the next step was the application of glazing,

which was of green or blue color. The earliest approach to significant form is the clay Scarabæus, or sacred beetle, and peculiarly crude representations of Isis, with the hawk's head-cap, and Osiris.

Often as the Scarabæus has been repeated by them it is not surprising that this, as a very simple figure, should have been attempted. These also were worn as ornaments in the shape of amulets, bracelets, and seal rings—a hole being bored through them longitudinally to admit of a cincture by which they were secured. The specimen

FIG. 2.

FIG. 3.

An Egyptian Scarabæus of Pottery.

given in cut number two was taken from a ring found in one of the Egyptian tombs, upon a mummy's finger, this representing the size of the original. Both the back of the beetle and the reverse, showing the hieroglyphic inscription, are here exhibited.

Another form of pottery frequently met among these remains, and doubtless of very great antiquity, is the cinerary urn, a conical vessel in which reposed the ashes of cats, the ibis, the ichneumon, and other sacred animals, these also being deposited in the tombs; but the utmost excellence to which the Egyptians succeeded in this art is found in their vases, some of which are far from uncomely in shape, although the decoration is crude and conventional, the colors used being chiefly brick red, blue and green, sometimes applied in outline to produce the figures commonly known in Egyptian portrayal.

Cut number four is a fragment of an Egyptian vase in the collection of the late Mrs. W. C. Prime, showing the

No. 4.—Fragment of an Egyptian Vase.

decorations, red on a white ground. One extraordinary feature of these wares is the enamel. A blue enamel of cobalt, now unknown in the arts, is of such exceeding hardness as to produce sparks when applied to the emery wheel. This probably accounts for the freshness and perfection in which some of the specimens have reached their present age.

GREECE.

1490 B. C.

The scholars of Greek history are loud in their assertions of Greek priority in all the arts; and if in her fictilia they fail to find external evidences sufficient upon which to base their assertions, they reply, "he is the inventor of the art who first practices it artistically." To Greece really belongs the honor of giving the first real impetus to artistic expressions in clay, for the mould was invented by a Greek practician who first discovered the art of pro-

ducing any number of copies from one original. Here originated the process, which was carried forward to such remarkable perfection.

The reddest and most ancient wares were produced at Sicyon, at Corinth the coarse, black ware, while Athens presented the lightest and most elegant, having the most perfect forms which are accepted as the standards of excellence to this day.

The decorations were mostly in black, being silhouettes of those exquisite groups, figures and heads known in their mythology and classic literature: these were frequently accompanied by borders in representation of the laurel, ivy, and vines, their peculiarity being that each leaf was formed with a single stroke of the brush.* This one fact affords considerable assistance in the detection of counterfeits; the freedom of the originals is lost by repeated touching.

With the exception of the paintings at Herculaneum, Pompeii and Stabia, Greek art found no expression more perfect than that exhibited upon the vases from her souterrains.

There are four methods very generally used in the determination of the relative ages of the Greek vases:

1. The most ancient are decorated with historical characters, the figures being black, upon a red ground.

2. The toilet, dances, and games, are represented.

3. Details of the subject portrayed evidence the age. Clisthenes reduced the two poles of the car to one, consequently a car with two poles antedates these.

* For faithful representations of these forms the reader is referred to Owen Jones' "Grammar of Ornament."

4. The vases of Herculaneum, Pompeii and Stabia are all black and varnished, none painted: these are more recent.*

No. 5.—A Greek Vase.

A vase of ware, answering to the first of these classifications, is given in cut number five: others are of more elaborate and elegant form, exhibiting a more advanced stage of the art, as, for instance, the Barberini or Portland vase, which is probably the most beautiful of existing forms. This vase, as being the most celebrated, the most valuable and the most beautiful in existence, is worthy of more than a passing consideration here. It was discovered in the sixteenth century in the Monte del Grano, about three miles from Rome, where it had been depos-

* The art of decorating vases with painting must have been lost before Pliny's time. He mentions the fact that the painted Greek vases were of greater value than the Murrhine vases. The production of fictile vases was extensive at his time, but even before him, during the period of the Empire, painted vases were termed "operis antiqui."

ited in a sarcophagus, and from which it was transferred to the Barberini palace, and became known as the *Barberini Vase*. It afterward came into the possession of an English gentleman, who disposed of it to Sir Wm. Hamilton, and it was by him sold to the late Duchess of Portland; hence it is now termed the *Portland Vase*. The family have since deposited it in the British Museum, where it rests as a single and noble monument, eloquently asserting the high state of ceramic art, and the art of design, which was attained in its own unknown era.

It is nine and three-quarters inches high, with a circumference of twenty-one inches and three-quarters, but notwithstanding its inferior size among all the large and elegant vases which surround it, this stands in imperial eminence. It is composed of two bodies of vitrified paste—approaching glass—of different color, but nicely united in two distinct strata, like a cameo, the outer strata of white, which serves in the formation of figures, the under strata being of deep blue, which throws forward the figures in fine relief. The whole is wrought with extreme precision, the workmanship, in every part, being most perfect. It is unnecessary here to explain a design which has long been discussed by antiquaries and scholars of eminence abroad, few of these being of concurrent opinion. The last and most accepted of these explanations was advanced by Dr. Darwin, the philosophic-poet, who describes the design as representing part of the ceremonies of the Eleusinian mysteries. He divides the vase into two compartments. The first is emblematic of moral life, and expressed by a Libitina seated upon ruins beneath a tree of deciduous leaf. She holds an inverted torch,

and two companions with her seem to express the terror with which humanity gaze upon death.

The next compartment is immortal life, represented by a hero entering the gate of Elysium, conducted by *Divine Love* and received by *Immortality*, who is to present him to Pluto, the judge of what company he is fit to keep in Elysium. How true this rendition may be, its general acceptance by the world of critics must bear testimony. Certainly the idea is full of grace, and worthy the poet's mind. That this vase contained the ashes of Alexander Severus and Julia Mammœa, Darwin denies.

In form and design the Greek vases have never been exceeded. They are to-day the true standards of excellence, regarded by all as the climax of artistic effort,—the *chefs d'œuvre* of antique ceramic art, by comparison with which we judge of modern success.

ETRURIA.

1050 B. C.

DEMARATUS, a father of Tarquin—says Pliny—brought the art of pottery into Etruria. The peculiarity of Etruscan ware is its fineness, which was probably attained by a careful selection of soil, to the exclusion of all gross particles and sandy substances. The lathe or wheel, with other apparatus similar to that used in Delft at the present day, were probably employed in its manufacture, and the utmost care was bestowed upon it before it was subjected to heat. A white earth was generally used, to which was afterward applied the

Manganesia Vitriariorum, a bolar earth, which assumed, upon burning, a deep red color; the black was then applied, which, by cutting away and tracing in various forms and figures, revealed the red background.

This mode of procedure was not strictly adhered to, but the variation was slight; and the fact of a monotonous repetition of form somewhat mars the interest which would otherwise attach itself to this ware. Winckelmann calls all the Etruscan work Campanian,* but as Campania was part of Etruria the distinction seems almost frivolous. Of the Etruscan or Campanian vases those of Nola seem to reach the highest degree of excellence, whether regarded as matters of design or workmanship. Beside the customary *unshaded* colors of black and red, these have sometimes an enamel or varnish of various hues, laid on with a peculiar instrument; the white, black, or red, was afterward added, and the contour or ornament traced thereon. Ordinarily the vases are of black ground, and the ornaments entirely of red, or some other color, relieved by white chalk. Occasionally the hands, feet, and faces of figures were tinted with pink, but these tints are not frequently found, and it is probable that the art was not in extensive use. These are among the few of the very antique vases which bear a mark designating the manufacture; and the significant figure most generally found is a rose, impressed. Other marks are known, but this was most extensively used. In the United States there are at least two extensive collections of Etruscan vases, one of which is, I believe, owned in Boston, and about to be presented to some public repository there; the other is in the hands of a New York collector.

* See Amaduzzi, Epl. Alphab. Etrusc. III. præf. § 7. p. 89.

The origin of Etruscan ware has been, and is, a matter of doubt. To the time of Wincklemann every one had assigned it to the country from which it derives its name, but this daring innovator and far-searching scholar denies *in toto* its local origin, and the fact that it is found most profusely, not only in various parts of Italy, but in Sicily, and amid the ruins of all Greece, bears him out. Winck-lemann, Boettiger, and Millin all ascribe it to Greece, and the following identifications confirm the propriety of their conclusions: The subjects which ornament the vases are all taken from Greek history, fabulous and real. With little exception they illustrate Greek manners, and the inscriptions found upon them are universally in the ancient Greek characters. Some of the vases were wrought in Etruria proper, but by Greek artists who early settled in Campania, upon the borders of the Adri-atic, and there carried to infinite perfection an art which they brought from their own land.

ROMANO—BRITISH POTTERY.

SAMIAN WARE.

55 B. C.

In no locality of the world has the subject of Roman pottery been more thoroughly investigated than in Eng-land. With the materials immediately at hand, and re-corded history to aid in the research, better advantages could scarcely have been offered.

The ceramist has but to dig the foundations of his house in London to find the evidences necessary to the beginning of a history of Roman occupation. Defiant of time and decay, these little remnants of the household and the arts of England's first invasive possessors, lie far beneath the present surface of her landscape. London, through her perseverance and eager adaptation of every principle which affords the slightest addition to her history and the world's enlightenment, has not allowed this valuable opportunity to escape. Not only in this, but in all the domain of fictilia, English minds of unquestionable ability have doubtless done more to elucidate and classify than those of any other country of like sympathies and civilization.

In speaking of London, Chaffers remarks: "Every generation has left some token of former habitation, however insignificant, and traces of the early British, Roman, Saxon, Norman, and early English races may be discovered by the attentive observer. . . . . Evidence of Roman occupation is always manifested by the discovery of numerous fragments of a beautiful coralline red ware, commonly known as *Samian*.* These are discovered twelve or fifteen feet below the present level of London city, among undoubted Roman remains."

These combined facts led to the formation, in London, of a society of practical geology, whose labor it became to develop the sources of information which these opportunities offered. Their success, as a body of investigators, has proved most useful and interesting. The *vasa*

* So named after the Island of Samos in the Ionian Sea. Homer mentions the island under the name of Cephallinia.

fictilia of England have become an important accessory to local history, as well as a valuable contribution to the records of this art as practised by the ancient Latins. Among all the ancient wares previously mentioned, little or nothing is known regarding the artizan or constructor, but upon these specimens the name of the producer is frequently met, in the usual Latin form of abbreviation. The St. Martin-le-Grand vase bears the inscription —OF. VITAL, or, *Officinâ Vitalis;* from the workshops of Vitalis.

Throughout England and the continent the color of this ware is the same, and this has been the source of much discussion regarding the original locality of its manufacture.

In the work of M. Brongniart, "*Traitè des Arts Céramiques*," he says: "This resemblance in respect to texture, the density, and above all the color of this ware, in every country, is a sort of enigma difficult to solve in a satisfactory manner, for when we consider the number of places at a great distance from each other where it is discovered, and the difference of soil in each, the difficulty arises how the Roman potters could everywhere make a paste so exactly similar, with materials so necessarily different, for it cannot be supposed they would carry with them their paste for making these vessels. It may, however, be supposed that choosing a spot where they could procure a clay, colorless, and adapted to furnish a paste sufficiently dense, they gave it the nasturtium red color, by introducing a portion of ochre."

The mould and lathe, or potter's wheel, were both in use among the artizans who produced this ware, as the marks of both are plainly visible upon many of the speci-

mens, and the style of decoration was in relief only. Roman mythology furnished subject material, with games, gladiatorial combats, hunting subjects and field sports. Animals are also introduced, and there are some copies of existing statues showing that even then these statues were held in high repute. Amphoræ, poculæ, and vestal lamps are also found among these remains, these all being the table-ware and articles of domestic use among the Romans. The ware was devoted to ornament as well as memorial pieces, and statuettes of graceful and pleasing design have also been found, although not in such profusion as pieces of utility. I have reviewed the Roman fictilia as Romano-English, because it is best known through these English sources and their mediums of diffusion. Doubtless much of the ware from the Island of Samos is of earlier date than that found in England, and of course antedates the Roman occupation, but the historic research of this ground is not so thorough as that of the countries which lie within more convenient reach of modern inquest.

ASIA MINOR.

2247 B. C.

We are touching a chord which reverberates far back into that uncertain past where amid the dim relics of magnificence we find those first products of the potter's hand—the Babylonish bricks.

"Let us build a city and tower, and make us a name," is the cry of Nimrod's people; the rest is known to every

Bible student. The ancient city of Smyrna has probably been engaged for a greater length of time in the manufacture of pottery than any other locality on the face of the globe: her pottery is first and last among the present examples.

To the collector the ceramic wares of Asia Minor are valuable on two accounts: first, their great antiquity and consequent historic interest; second, the intimate connection of this locality with Persia, which country became the medium for the introduction of ceramic art into Christian territory. How thoroughly intermingled were these two nations is implied by the fact that "between the Tigris and the Indus were spoken the Persian dialects, which differed from the Semitic not only in their vocabulary and phraseology, but also in their elements and construction." A land thus affected in her language, by incursion, could not but imbibe some of the arts of those who invested her border, and fictile material was one of the most important in these two: the fayence of Persia being far in advance, however, of the Asiatic work. The foliated ornamentation of the Babylonish bricks is not without its parallel. In the Persian product we see it reproduced variously, but in the same general form.

At the island of Rhodes we find another city vastly engaged in the manufacture of pottery. A ware here formerly produced, covered with an enamel of turquoise blue, is interesting as affording a repetition of the same art practised in Egypt.

In the collection of the late Mrs. Wm. C. Prime is a curious ewer or pitcher, which is reproduced in cut number six. This vase, probably produced within the last century, exhibits the slow advance of the art in Asi-

atic countries. It is about fourteen inches in height. The lip or spout of the pitcher is formed by the gargoyle

No. 6.—A Modern Ewer of Asiatic Pottery.

which surmounts it: the only other ornamentation is a few leaves and flowers near the base, these being in bold relief. The ewer is covered with a yellowish lead glaze unevenly distributed, and the ornamental work is in dull tints of yellow, red, and green.

This ewer, purchased in Asia, was probably made either at Smyrna or Rhodes.

PERSIA.

2160 B. C.

In all the countries of the Orient the ceramic historian is in that singular position where he is unable to

assign any date to first works. Remote as is the antiquity of all their arts, this one seems encumbered more than all the rest with peculiar obscurity which the power of present authorities fails to penetrate.

The wares of Persia must remain possessed of the same interest as that attached to those of Asia Minor, a matter of curious inquiry; of value to the historian, but to the ceramist who desires a chronological statement it affords little or no satisfaction. Persia bears the credit of having reached considerable perfection in her productions.

"Violà donc deux poteries en prèsence: *la porcelain Kaolinique ou à pâte dure*, et la *faience*. Mais ce mot mème, qui chez nous a une valeur technique absolue, ne conserve pas la meme invariabilitè en Perse. La faience est d'ordinaire une terre cuite à pàte tendre recouverte d'un émail opaque composé d'etain et de plomb; dans l'Iran, elle peut affecter au moins trois formes particulières qui la rapprochent plus ou moins de la porcelaine."*

It was through Persia that porcelain first became known in more occidental lands. When Pompey took home his spoils of war, among them were the famous *Vasa Murrhina*—of disputed composition.

These, if imitations of stone, must have been most exquisite and perfect, but the locality of their manufacture has never been positively ascertained. Pliny describes them as being gem-like, and of exceeding brilliancy; purple and white mingled with irridescent colors of the rainbow, and made from a stone found in Caramania, Persia. Pompey introduced them into Rome with the treasures of Mithridates. Whatever may have been

* "Merveilles de la Ceramique." Premiére Partie. p. 205.

1622051

the opinions of former investigators, modern science rather assigns these vases a position among the manufactured articles of the Orient; yet there are none of these preserved to admit of actual investigation. It is thought that they were lost through deliquescence, upon exposure to the atmosphere, as were a number of rings and bracelets taken from Egyptian mummies. This can alone account for the fact that not one remains, and at the present time they are known only through the medium of history.

In the collection of the late Mrs. Wm. C. Prime there are some exceedingly interesting specimens of Eastern ceramic art—produced within the period of the Christian era. These are egg-shaped, and an illustration of one of

No. 7.—An Egg of Persian Pottery.
(From the Grotto of the Nativity at Bethlehem.)

them is given here in cut number seven. The one from which this illustration is taken was an ornament of an ancient lamp in the grotto of the Nativity at Bethlehem. M. Jacquemart mentions and illustrates one of precisely the same kind: "Un de nos savants amis dira les merveilles de la verrerie, depuis les temps antiques jusqu'á nos jours, et il mentionnera, parmi les suprenants speci-

mens de cet art au treizieme siecle, les lamps suspendues dans les mosquées de l'Asie Mineure, de l'Egypt et de la Perse. Or, les trois chaines de suspension de ces lamps virennent aboutir à un œuf, qui, tres-souvent, est en faience siliceuse. Voici l'un de ces œufs dont le decor est des plus interessants ; l'influence chretienne s'y manifeste par de nombreuses croix et des figures de cherubins, évidemment imitees de celles qu'on voit encore sur les pendentifs de la coupole de Sainte-Sophie, a Constantinople. Le style, en passant de Byzance à Brousse ou à Nicée, n'a rien perdu de sa simplicite primitive, et il devait se perpetuer dans l'ecole du mont Athos, où ou le retrouve anjourd' hui.*

These eggs, it seems, are most sacredly considered among the Arabs and oriental Christians, and carefully guarded, some virtue being attached to them as accessories of their places of adoration. The color of the enamel—which is quite hard—is a dirty white, the decoration being in blue and yellow, shaded, as shown by the illustration.

If we were to allow the Orient that due consideration which attaches to priority, an ordinary volume would scarcely contain the result.

First in everything that pertains to the arts, productive and ornamental, we can find here the study of all schools up to our own time. That we originate nothing, the most careless student of the antique arts can prove. Crude and imperfect as may have been many of their products, yet the idea was there, and wanted only the application of more skilled workmanship, a wider range of materials, and more complete implements, to make it

* " Merveilles de la Ceramique." Premiére Partie. p. 199.

as chaste and beautiful as our own copy. There is no thought of the ancient artist which has not its reflex and effect upon the productions of our own time.

In the catalogue of nations engaged in the manufacture of fictile wares, China is probably the most ancient which has continued steadily at the work from the remotest period to the present date. She has carried the art to a higher degree of excellence, and understood the methods, at a day far anterior to any record we possess. This, however, becomes rather a portion of the chapter upon porcelain than that of the less advanced form of pottery. One feature which renders both pottery and porcelain valuable and interesting to the collector is the mark, or monogram, establishing its date, place of manufacture, and frequently the artist. How many of our collectors are acquainted with the Chinese characters sufficiently to establish correctly any of these? how many are conversant enough with the habits and characteristics of those ingenious Orientals to distinguish between a genuine mark of antiquity and its nice counterfeit?

If the arts of the Chinese are what we conceive them to be, and the value of their work what we as well as they know it is, we cannot but think that they would well understand our Christian trick of counterfeiting. Hardly one man in our land is conversant with the Chinese language, while the languages of all Europe, and the characters of each, are well known. Under these circumstances it is scarcely possible that we should, as yet, definitely locate the details of a country regarding which we know so little, and which can only be conveyed to us in a fragmentary and desultory way by tongues which refuse any language but their own.

HISPANO—MOORISH POTTERY.

1019 A. D.

UNDER the leadership of Yahye-Ben-Aly, the Moors achieved a series of successes seldom granted to a people not given to united effort. Little record remains of their wandering history which culminated in the invasion of the Spanish border. Regarding their immediate origin and progress there is nothing left of interest save those splendid structures which occasionally mark the line of their operations, and which we find best represented in their last and greatest work, that great monument to fictile art, the "Alhambra" at Granada. In this exquisite piece of acrhitecture we find the germ of an industry which, once planted on enlightened Christian soil, grew to its present magnificent proportions. Christianity, while it forgot them, absorbed their art. The advance of the Moors is everywhere defined by their free employment of pottery as a medium of decoration. Although their knowledge of the use of metallic oxides was exceedingly primitive, yet the design and decoration of their tiles and ornamental plates is artistic and pleasing, while the present vividness of the color is sufficient evidence of its permanency.

Fac-similes are given in cuts numbers 8, 9 and 10 of three oriental tiles, which we select from a large variety, comprising upwards of fifty specimens, in the collection of the late Mrs. W. C. Prime, of New York. It is difficult to determine the date or place of manufacture of these

TILES OF ARABIC DECORATION.

specimens, which have rarely fallen under the examination of Europeans interested in ceramic history. But whether from Damascus, Rhodes, or elsewhere, they show the characteristics of the Arabic decoration, and serve our purpose to illustrate the style of decoration employed prior to, as well as for some time after, the Moorish occupation of Spain. These came from ancient Mameluke tombs near Cairo.

The enamel of these tiles is of hard paste, not purely

white; the designs are arborescent, terminating with buds or blossoms, curved lines forming a checker-work with ornamented centres, or diagonal lines, with similar effect.

Other designs much employed by them were equally excellent, but executed in that peculiarly incorrect way which illustrates the imperfect knowledge of art—poverty of materials, and want of precision; the geometric inaccuracy being noticeable in those specimens where the sections of the drawing do not balance each other, the true centre and the apparent centre being much at variance. The colors most used in their decorations are blue and green; red and yellow is occasionally introduced, but not so profusely. The tiles given in the drawings are about eight inches square, but so far as regards shape or size these are no criterion. Various forms, triangular, round, and mitred to fit corners, are in existence. By this means they were adapted to every irregularity, and thus introduced among the decorative effects of buildings, the square tile being principally used for flooring or paving.

We are not, however, obliged to look to the tiles alone for the specimens of the Moorish work; their vases also bear evidence of great skill and taste. Among these the most celebrated is known as the "Alhambra Vase." It was the first and most superb of those specimens exhibiting that peculiar iridescent lustre of decoration which, as among the lost arts, marks it of immediate value and interest.*

* Imitations of this lustrous decoration were exhibited in the last Paris Exposition, but the work fell so far short of successful imitation that it met with little or no approval.

The "Alhambra Vase" measures four feet three inches in height, and was found under the pavement of the palace from which it derives its name, with a companion similar to itself. The latter was accidently destroyed, and the one now in existence might have been had it not been rescued from its neglected corner by hands which had more regard for art than the Spaniards possess.

Before Ferdinand and Isabella reclaimed their Granada estate in 1492, the art of pottery-making had distributed itself pretty extensively over other parts of the country, having been carried thither by straggling Moors who had deserted the fortunes of their leading commander. The people of Spain themselves attempted little in its manufacture, but Christian influences were brought to bear upon it, which somewhat affected its general character. More breadth of effort, and greater variety of designs in form, were the immediate consequence, while the main principles of decoration were still retained. Thus we find, among the remains of the Moors in that country, vases and other vessels bearing Christian inscriptions, and marking another era in the production of pottery which is termed the "Moorish-Catholic,"—this change being brought about, of course, by religious influence, and probably prompted by the patronage of the Spanish Church, which invested some of its vast wealth in the new art.

The vase exhibited in cut number eleven, for which I am indebted to the admirable work of M. Jacquemart, is of Moorish work, and bears a Christian inscription, accompanied by emblems peculiar to the Church and the infallible mark of its period—the iridescent lustre.

No. 11.—A Moorish Vase with Christian Inscription.

MALAGA.

THE contiguity of Malaga to the city of Granada, beside the fact that it was a seaport carrying on an extensive trade with the east, rendered it a place most appropriate for the extensive production of Moorish ware. Ibn-Batoutah, who wrote about the year 1350, says: "At this place is manufactured the beautiful gilded pottery or porcelain which is exported to the most distant countries." It was probably about this period that the vase of the Alhambra, and tiles, or azuelos, were manufactured at Malaga. This factory survived the fall of Granada, and continued until the middle of the sixteenth century, about which time the Valencia factory seems to have assumed its mantle. The little island of Majorca,

of which I will speak more at length in the Italian chapter, was also extensively engaged in pottery work.

SICILY.

THE Siculo-Moresque work of this locality, although coming within the era of those which we have just considered, occupies an individual position, in that it possesses features which differ entirely from the work of the Spanish Moors. Its composition was also finer and whiter. All the enamels of the Sicily ware are blue, and the ornamentation consists of scroll-work, displaying the usual metallic lustre. Here we find almost the first evidence of marks and monograms employed as characters for the distinction of the ware.

A large plate in the Museum at Sèvres bears a Roman capital G, with other characters attached, which may be the Arabic symbols. So far as identification by this means is concerned, there is, of course, nothing by which a conclusion might be reached. Many fine specimens of the Siculo-Moresque ware are extant in the Eastern capitals, but, so far as I am acquainted, there are none in this country, which fact is not to be mentioned of this ware alone.

ITALIAN POTTERY.

THE first instance in which pottery attaches itself to a recognized school of art occurs in Italy. In merit and value it improves more upon this soil, where, treated by eminent hands, it became a vehicle of artistic expression, which has given it a value not inferior to canvases and frescos of the same period. While these latter are less available to foreign seekers, the beautiful vessels of pottery, with their decorations, as bright and fresh as when they first left the workman's hands, have found lodgment and appreciation in galleries distant from their native soil.

At present the Majolica ware—most celebrated of the Italian work—is only to be procured at the sales of great and choice collections, where works of art occupy the principal place. At the sale of Prince Napoleon's collection, which took place May 9th, 1872, several genuine pieces of this ware were offered, which commanded prices far beyond the reach of ordinary purchasers. I append a short list of some of the specimens;—the exact price which they brought I am unable to state.

Catalogue, Number 241.—A fine pilgrim bottle, with satyr's-head handles, and the subject of David and Goliath on one side, and the Philistines attacking the Israel-

ites on the other; attributed to Alfonso Patanazzi. Circa, 1560.

Catalogue, Number 247.—A fine bowl, on foot, with snake handles; in the inside Fabius ordering the golden vases of the Samnite ambassadors to be thrown into the lake of Thrasimene; the outside and foot covered with landscape and buildings in very rich colors; by Orazio Fontana. Circa, 1550.

Catalogue, Number 251.—A plate, with sunk centre, and the descent of Orpheus into Hell; very rich colors, with *metallic lustre*. Inscribed on the back, "Fra Xanto A de Rovigo. Urbino, 1532."

The existence of a majolica factory at Caffagiolio has been somewhat doubted by various authorities, but these doubts were dispelled by the discovery upon the ware itself of absolute testimony which placed the fact beyond question. One example of this ware we find in Prince Napoleon's collection.

Catalogue, Number 256.—A fine large dish with raised centre, on which is the Salviati coat-of-arms: argent à bandes bretelles de gueules ecartelê d'or a trois monts d'azur; surrounded by a border of foliage in various colors; the border of the dish has ornaments in blue, on white ground, and scrolls with motto, "Semper vivat;" on the back a monogram, and the words "In Cafagibollo. Circa, 1560."

This will discover at once to the critical eye a new value, and to the uninitiated, the immediate consequence of marks and monograms, which, when authentic, affect pottery and porcelain exactly in the same ratio as they would canvas, panel, or fresco.

I have ventured upon these brief introductory words

as a preparation to the most important period of the history of pottery-making, where under new treatment and Christian inspiration it undergoes a complete revolution, and presents itself in fit company with Italian masterpieces in other departments of art.

As early as the ninth century the Saracens had colonized in Sicily and Apulia, and they were expert potters. When expelled from the Spanish dependencies, they sought refuge in the Papal States. Italy had thus twice thrust upon her the opportunity of forming a practical acquaintance with the potter's art, but we have no substantial evidence of her real acceptance until two centuries after the introduction of the Moorish work—six hundred years after the arrival of the Saracens, so we take up the history where we may follow it with consecutive precision.

How the art of pottery-making was introduced into Italy is a question. That it came by the Moors there is no doubt; but vagarious as were their movements, there seems no certainty of its direct import.

An Italian antiquary of distinction, Passeri by name, claims the discovery and introduction of the ware for Pesaro. His claim is not well established, and the fact that every Latin country asserts the same individual distinction, adds to the doubt.

Still another and more valuable testimony is the fact that the first wares of Italy exhibited the splendid metallic lustre which identifies the Moorish work. This alone would seem to bespeak its Moorish extraction. The records of history itself almost decide the question.

In the year A. D. 1113 the Crusader galleys departed from Pisa on their errand of deliverance. After various vexatious delays and mishaps, and a sanguine but victo-

rious struggle at Ivica, they succeeded in reaching the little Island of Majorca, where the encroaching Moors had held in long and toilsome bondage their Christian brothers. Here the scenes of their former struggle were renewed, and the prisoners of the infidels released. Their work finished, the triumphant galleys returned to Pisa, laden with valuables and the products of art of their vanquished enemy. Probably not least among these were the tiles and plates which were most extensively produced at Majorca, and the poor prisoners who held the secret of their making. In the summer of the year 1115, the galleys reached their native port.

That Majorca ware had even then become famous is evidently a fact, and Mr. Dawson Turner, writing from Pisa in the year 1825, says:

"After having returned to the conservatory the keys of the Campo Santo, he was kind enough to show me several specimens of plates from Majorca, imbedded in the walls of sundry churches in the city, to which they form singular ornaments. It was a custom at Pisa, with the warriors returning from the crusades, and stopping at Majorca, to bring home this peculiar earthenware, by way at once of testimony and trophy.

"They are accordingly only to be found in the oldest buildings in the style that we in England would call Norman. In San Sisto and Sta Apollonica they are on the west front, and a row of them is also to be seen running along the sides under the cornice. In San Francisco are some near the top of the Campanile, which is very lofty. I afterwards observed others in the walls of two churches of about the some date at Pavai."*

* From "Murray's Handbook of North Italy," in the description of "Pavia."

Most of these plates were of a bright green, decorated with the customary Moorish designs. Only four of the original plates remain in the walls of San Sisto, all the rest having been spirited away, and rudely painted plaster substituted in their places. On page 16 of Mr. Marryatt's admirable work, illustrations are given of these four. For a long time these precious plates remained venerated by the Italians as trophies of the success of the crusades and extermination of the infidels from Christian borders.

Passeri alone records the art of pottery-making in Italy as early as the thirteenth century. He affixes the date 1492 to the introduction of Majolica ware, and states the place of introduction—Pesaro, but we will glance at another portion of Italy.

Every art reverts to its presiding genius. Some one endowed with the attributes of success has carried it from the footstool to the throne, where one becomes the patron master, and the other the pattern which we may follow and emulate.

The fifteenth century was destined to reveal the man and his works which should ever after remain the symbols of Italian success. Under the warm, tropic sun of Italy, every art grew in magnitude, beauty, and value. Favored by a people given to these employments, and encouraged by the patronage of over wealthy churches and noblemen, the art of pottery-making could not long remain in the one position given it by the less enlightened Moors; it must be advanced and elevated. Demand always is met by some answer; if not immediate, then eventually; and in the person of Luca della Robbia we find the artist who first felt the call of Italy for greater

eminence in the new industry, where art and utility formed an alliance at once powerful and happy.

Luca della Robbia was born in the city of Florence in the year 1400. Following successively the careers of a goldsmith and sculptor, in the latter of which he attained extraordinary success, we find him at last proposing to himself the question of producing his works in baked clay, covered with a glazing, as offering a substance in the workman's hands more pliant and quite as durable as the marble itself. His first discovery was the use of stanniferous enamel, the hardest glaze then in use, and his first production was a bas-relief of the Resurrection, which he finished about the year 1438, and which was placed above the bronze doors of the Duomo, which were also of his design.

This first production was in white enamel, except the groundwork of blue tint. His next step was the application of color. Says M. H. Barbet de Jouey: "Luca was right when he animated enamelled sculpture with color; but he was too prodigal of it: the huge masses of Florentine architecture are particularly severe and stiff, and the alternate black and white layers of stone would produce the effect of mourning draperies if the monuments of the middle ages had not been enlivened by mosaics. . . . . On the grand facade of Or San Michele he (Luca) placed large medallions, which shine out with subdued brilliancy from the walls, without framework or cornice, affording as much pleasure to the eye as a tuft of flowers on a neglected ruin."

Luca employed, and was succeeded in his work after his death, which took place in 1481, by several relatives of the same family name, and their work was similar, but

neither so effective nor so excellent. In cut number twelve is given an illustration of Della Robbia ware, in the collection of the late Mrs. W. C. Prime. The figures in this specimen are of ivory white, upon a ground of deli-

No. 12.—A Madonna and Child.
Luca della Robbia.

cately tinted blue; the entire piece is about sixteen inches in height, and of proportionate width.

Reverting again to Pesaro we find the town still engaged in the manufacture of Mezza-Majorca, but laboring under the disadvantageous circumstances of Moorish influences, and therefore wanting in delicacy and beauty.

Under the patronage of the houses of Maltesta, Sforza, and Urbino, it still continued, its main beauty being the "mother pearl" lustre, which has never been surpassed.

MAJOLICA WARE.

THE derivation of the word "Majolica" has long been discoursed upon. One important fact which would lead somewhat to a correct inference is that "the word was not used down to the time of Piccolpasso (Circa, 1550) to denote every species of stanniferous glazed, painted pottery, but was rather understood to refer to lustre pigments, or at any rate to the lustred ware." This would incline us to the conclusion that the name came from a source coincidental with the lustred or iridescent ware, which was Majorca. This being the most probable of all the advanced theories, it is unnecessary to refer to those which rise in conflict with it. It is also known as Faenza—from which, through the French, we get our word fayence: it was so called after a little Italian town engaged in the Majolica manufacture. Between the years 1500 and 1540 we find the first period in which Majolica ware flourished.

The predominating features of this era are relics of the Moorish taste improved and added to by such artists as Timoteo della Vite, and Raffaelle dal Colle, under the patronage of wealthy houses. Previous to the year 1530 we find little but the rude work of the Mezza-Majolica. Some of the best work of this later period was made by Maestro Giorgio, who, like Luca della Robbia, was also by profession a sculptor. From his hands emanated several bas-reliefs, but his best work is found among the plates. Upon these "he used a golden yellow and a ruby red, which have all the iridescence of the Mezza-Majolica." Another eminent artist was Francesco Xanto of Rovigo

(1518–1537), who was the last artist working in the manner just described. Toward 1550 the fiery ruby red declined, and became numbered among the lost arts.

No. 13.—A Majolica Vase.
Bernal Collection.

In cut number thirteen is represented a "splendid vase, with elegant handle, ornamented with a sphynx and masks, painted in bright colors with the brazen serpent. Presumed date about 1550, 15 inches high, 5½ inches in diameter." This vase sold in the Bernal collection for eleven hundred dollars. I give the price in order to convey some idea of English estimation of the Majolica ware.

England gave to one form of the Majolica the immortal name of Raffaelle ware—after Raffaelle Sanzio da Urbino. Whether he actually bestowed his own hand upon Majolica work or not, is a question which we are not prepared to consider, but that his own designs are found upon numberless pieces, the works themselves are sufficient proof.

It also derives its name from Raffaelle dal Colle, and Raffaelle Ciarla, who lived with and after the great artist first mentioned. The principal subjects employed in the decoration of Raffaelle ware are scriptural, many of them having been taken from the Marc Antonio prints, and from great masters living at that time. "Raffaelle's fresco of the 'Triumph of Galatea,' is found on several pieces," varying somewhat from the original, and executed by copyists who were employed upon the work. Italy was then leading the world in all the arts, and it is not surprising that she bestowed upon this some of her mastery.

Aside from the decorative work, the form of the Majolica ware is exceedingly graceful and effective. The convents in the period of which we speak were very generally employed in the adaptation and production of materia medica, and in them are to be found, even now, pharmaceutical vases which may have been used as articles of ornament or containing vessels. Some of these are quite elaborate, others more severe and practical in form.

The factories where Majolica was produced are classed as follows:

1. Gubbio,	4. Faenza,	7. Caffaggiolo,
2. Urbino,	5. Forli,	8. Venice,
3. Castel Durante,	6. Deruta,	9. Castelli.

These with several minor factories were all engaged in the same industry. It is unnecessary here to enter into any detailed description of each, all being similar to the specimens and work which we have described, and a thorough knowledge of this, as of every other ware, is only to be obtained by practical acquaintance.

The collector anywhere, even in the country where it was produced and is most abundant, must not be de-

ceived by the enormous quantity of counterfeits which are thrust upon him. Bear in mind that genuine pieces are

——"As rare
As wings upon a cat,
Or flowers of air,"

and should one present itself, there are competent judges present who would secure it at once. Little of the real Majolica is to be found except in the great museums of Europe, and among private collectors whose means are abundant and taste and knowledge unquestioned.

An acquaintance with the marks, various inscriptions and characteristics of every ware is the fundamental principle which must govern the collector. Some of the pieces are signed in full, others bear dates, localities and inscriptions, others, still, monograms and hieroglyphic figures. Most of them are painted in blue upon the back or bottom of the piece, but the collector must also bear in mind that counterfeiting is not impossible.

One circumstance we notice in connection with the Majolica ware, and that is, its peculiar inadaptability to general household uses, its immediate sphere being more particularly confined to architectural ornament and artistic effects. Take, for instance, Passeri's description of the work of an unknown artist at Pesaro, as rendered by Mr. Marryatt. "These dishes," says Passeri, "are of a flesh-colored clay, very thick, clumsy, and of large dimensions. The circular projection, *giretto*, around the back of them is perforated with two holes to admit a string for suspending them, being intended for show, not for use. The back of the dish is covered with a yellow glaze; the front decorated with half-length portraits of princes who reigned before 1500. The rim is ornamented with an im-

bricated, checkered, or chevron pattern; blue and yellow are the colors employed, and these are highly iridescent. The uniform treatment of these large dishes, the disposition of color, the pattern of the rim, all indicate them to have been made by the same artist who flourished at Pesaro at the end of the fifteenth century."

Throughout all the records of the Majolica ware, we find it constantly under the patronage, support and direction of the Italian nobility themselves. That they thoroughly appreciated it is evinced by the watchful and jealous care which they bestowed upon it, and transferred its interests from one to another. If the information which has reached our time is reliable, very few pieces escaped the custody of noble houses, it being even then of great money value. "Guidobaldo II., lord of Pesaro and of Sinigalia, of Montefeltro, and of Castel Durante, Count and Prefect of Rome, fourth Duke of Urbino, protected, with his greatest fervor, the art of Majolica decoration which Alphonse d'Este had held to be of such great importance that he exclusively directed his attention to the discovery of beautiful and refined secrets in art, and finished by composing the famous white color of the Dukes of Ferrara. He collected all he could of Raphael's original drawings, and any engravings of his works; excited the imagination of the men of science whom he employed to compose ingenious sentences and mottoes, and appropriated the services of Battista Franco, whose sketches were so successfully copied by ceramic art."

The prevailing direction of the Italian mind of that age was toward art. Everything that could be ennobled was vigorously grasped and borne to an eminence never before attained;—utility was hid behind their enthusiastic

endeavor to satisfy that visual sense which had gradually been growing to a position which has since been, and probably ever will be, regarded as the standard.

FORMS EMPLOYED BY THE ITALIANS.

In existing specimens of the Majolica ware we find less elaborateness of form, less elegance, than we might be led to expect in the presence of such eminently excellent decoration. While the Italians were not insensible to outside influences, they cautiously accepted what they thought best, but preferred to invest their productions with their own imagery, and place upon them, if possible, the recognizable impress of their own reviving genius. It is not impossible that their intense dislike for the Moors and their traditions led them to abandon Moorish forms at a period soon after the introduction of their work. Luca della Robbia's work was a bold step toward the naturalization of the art of pottery-making in Italy. There was no trace of the "infidel" work here, but a true and perfect identification with the country which stood at the head and front of the Romish church; accepting her characters and symbols as the right subjects for expression and study. The forms employed by the Italians were as distinct and characteristic as possible, and they were few. Vases, ewers, and plates make up nearly the whole catalogue, and the patterns are few by which the art could be possibly degraded to the general menial services of the household or the workshop. In later years we find it gradually descending to this inferior but practical position. This, however, after the last spark of eminent artistic merit had been extinguished.

One of the few forms borrowed from the ancients was the pilgrim bottle, seemingly a great favorite among all ages and nations. This, as its name implies, was a vessel for the carriage of liquids, being flattened at the sides for greater convenience. The ancients carried them slung about the neck by a strap, but those of Italian production were evidently intended for ornament, as many of them are decorated with the most exquisite arabesques, and the designs of Raffaelle. In Prince Napoleon's recent sale, mentioned in the introduction to this chapter, there were two of these pilgrim bottles. The modern copies, though very beautiful, are not of great value. Several of these have been brought to this country, and found very ready acceptance.

A favorite manner of relievo decoration and outline among the Italians was the grotesque. A ewer in the possession of the Baron de Rothschild is exceedingly rich in this character. An illustration of this ewer can be found in Mr. Chaffers' "Chefs d'Oeuvre of the Industrial Arts," page 52. Among the curious and very interesting Majolica productions are the *amatorii*, or love plates. These generally bore the portraits of the ladies to whom they were presented, with inscriptions calculated to express the affection of the donor.

"On one we find a heart, transfixed with a sword and an arrow, over a burning flame, bedewed by tears falling from two eyes above."

"One is mentioned by Passeri, signed by Maestro Giorgio—a female head, having beneath DANIELLA DIVA, and above, a wounded heart, with *Oimè*.

Very frequently these *amatorii* were used as moral souvenirs, both the inscription and decoration being of a

moral instead of affectionate character. One is mentioned as having upon it a picture of a lady teaching a little child to read, and the inscription: *Virtus in atione consiste.*

The marriage services of Majolica, then exceedingly popular, were made up of pieces similar in character to those just mentioned. A curious little service for the use of invalids consisted of five pieces, compactly put together, and thus forming a neat little ornament. Taken apart, it furnished—1, a soup basin; 2, a plate; 3, a cup; 4, a salt-cellar; and 5, a cover. These were set upon a little table, after use restored to their original places.

The pottery work of Italy occupies the largest space in all the extant authorities upon the subject of ceramics. It is unnecessary here to enter into a description so succinct and exhaustive. Abler pens will accomplish that work when amid the vast population of our country will be found enough of the interested element to guarantee so extended a labor. Europe has long and faithfully engaged herself in the advancement of all the arts, and her literature upon the subject of fictile wares, although comparatively not extensive, is thorough and profound, complete and excellent, whether we consider it in a literary light or as an authority. In our first steps we can scarcely expect to reach so far. M. Jacquemart, in his "Merveilles de la Ceramique," gives a list of the celebrated artists engaged upon the Majolica work. Mr. Marryatt's book upon "Pottery and Porcelain" introduces all the Italian terms employed to distinguish their wares. It is scarcely the province of this book to venture so far when we cannot find at present in our country examples to illustrate or verify the statements and make them of greater inter-

est and value. In decoration lies the chief interest and importance of the early Italian pottery.

No. 14.—A Pesaro Plate.
(From the collection of the late Mrs. Prime.)

The Italian wares of greatest importance and value are those of Gubbio, Urbino, Pesaro, and Caffaggiolo. The two former of these derive their value from the fact that they bear the work of two great artists—Maestro Giorgio Andreoli at Gubbio, and Raffaelle at Urbino; and they differ from each other in that, while the Gubbio ware maintains the metallic lustre, the productions of Urbino do not—at least it is not so general. It is not generally considered that all the decoration of the Gubbio ware was executed by the hand of Maestro Giorgio, but that other artists were employed to carry forward his designs and give to them the tints peculiar to all his productions, the bright ruby red lustre being almost infallible evidence of his work. His works are generally signed at the back in the ruby or gold lustre with the initials M. G., very clumsily executed with the brush.

The great master who conveyed to the Urbino wares the designs of Raffaelle was Francesco Xanto Avelli. All

his works are signed in initial, or with the abbreviated name, and upon some of them is to be found the ruby red lustre, executed, according to the best authorities, at the workshop of Maestro Giorgio, Avelli not being acquainted with the art.

Of Caffaggiolo mention has been previously made, but these three factories are mentioned here as representing the important localities where Italian pottery was produced. Specimens of these being rarest and most eagerly sought for, the collector must bear in mind that it is *the artist*, and not form or composition, that regulates the value of Italian pottery.

FRANCE.

Two interesting facts are to be noticed in the historic progress of ceramic art. One is, its continued and close alliance with religious events; another, its constant protection by crowned heads or royal houses. The emoluments, efforts, and patronage of these latter alone maintained it and elevated it to the high degree of excellence which has caused it to be classed among the great arts of the middle ages and the renaissance. This royal patronage is a distinction which it alone enjoyed up to the dissolution of the French empire in 1870. We have traced the progress of pottery through the struggles of the crusades into Italy, where it was extensively employed in ecclesiastical decoration, and where, under the vigorous efforts of princely houses, it long maintained an eminence which would scarcely have been reached under less encouraging circumstances. At last we find it in France, where, from its first introduction almost to the present day, it has enjoyed constant and individual attention from the personages who have sat over her destinies and held the sceptre of power; not only this, we also find the boldest Huguenot her most untiring and successful potter. The wares of France are interesting for two reasons: their historic connection, and their ultra and effective beauty of

design. They are just far enough removed from foreign influences to give them an individuality and a rarity which probably surpasses even the Italian productions; at least one of her wares, the Oiron, enjoys the solitary distinction of being unobtainable.

While the effect of the Della Robbia and Cellini school is visible upon this extraordinary ware, enough of French versatility has been introduced to identify it with the country with which it is associated; and all its specimens bear testimony to that love of detail and nice appreciation of completeness which everywhere identifies the French decoration. French pottery is endowed with another feature which we have hitherto failed to distinguish, and that is a multiplicity of forms, destinations, and adaptations. Where Italy was satisfied with few things, France must have everything; consequently we find in her catalogue structures of pottery and the smallest articles adapted to household economy, either in the way of ornament or service. France has ever been a nation given to trifling things; a propensity for niceness and prettiness has often reacted upon her when brought in contact with the hard, practical ideas of other nations. It is in this feature that she excels when we consider her productions in pottery. She found in it a plaything which afterwards rose, or fell, to the level of a great industry; she first invested it with merit, then with power; and where nations about her treated it as a valuable addition to their commercial affairs, she accepted it as a new medium upon which skill and genius might exercise and achieve their loftiest ambitions; consequently we find in France more really elegant and artistic pottery work than in Germany or Holland.

Pottery generally improves or retrogresses in quality according to the locality in which it is manufactured; this is owing sometimes to her manner of treatment of the clay, but generally to the quality of the clay itself. In Italy the clay was not of the finest quality, while in France, through effort and the advantages of a greater variety of soil, we find the plain baked pottery of a composition and texture far more beautiful and durable. These are invaluable advantages when considered in connection with form and relievo ornament, and in these two branches the French work particularly excels. A favorite earth in the construction of pottery was the *terre de pipe*, its pure whiteness and fineness affording excellent qualities which went far towards perfecting the French styles of decoration. It was this earth which was so successfully applied in the Oiron, or Henri II. ware; scarcely any other could have been used in the production of such sharp outline and delicacy as we here find.

M. Jacquemart, at the outset of his chapter upon the "*Renaissance Francais*," remarks the difficulty encountered in trying to separate the ceramics of the middle ages from that of the revival—a difficulty which does not confront us in the history of Italy. Rabelais mentions the "blue pottery of Savignies," but we have no evidences that this ware had any immediate connection with the high artistic work which followed it; nor is there any indication of the influence of Italian productions over the French work, except in the two features previously mentioned; indeed, in the manipulation of clay these ideas would have come by natural evolution, the production of models and bare forms seeming to be the natural destination of such a pliant material as soft clay.

In France we lose the presence of great artists to become acquainted with great artizans, whose work it was to carry forward by experiment and limited scientific knowledge the methods of manufacture. Such a man was Palissy, whose hard, practical genius led him not only to more homely delineation, but to improvement in every part, while with his severe productions he still maintained the French love of the beautiful.

While Luca della Robbia portrayed the spiritual sense, Palissy clung to the harmonies of visible objects, each meeting with the same perfection and success in his own sphere.

The collection of Mr. Bernal, sold in London in 1855, was in many respects the most remarkable then owned in England; even this, complete as it was, contained *none of the Oiron*, or Henri II. ware. One or two of the other pieces I mention here, to convey to the reader some information as regards value and so forth. Number 1986 of the catalogue was "a very fine dish," of curious early ware—a lady and a gentleman in the centre, surrounded by arabesques and cupids on festoons of foliage, the design slightly raised on buff ground, 20 inches in diameter. Sold to the British Museum for two hundred and thirty dollars in gold.

Number 2076 was "A circular dish," on a foot—a lizard in the centre, and a very rich border, 12½ inches in diameter. Sold to Baron Gustave de Rothschild for eight hundred and ten dollars in gold.

This plate last mentioned was badly broken, but had been repaired; one simple fact gave it its great value—it was made by Bernard Palissy.

FRENCH POTTERY.

BEAUVAIS. — NEVERS. — MOUSTIERS. — ROUEN. — PALISSY. — HENRY II. WARE.

IN the domain of French pottery we commence our excursion at a point where dates and statements are rather vague, where the genius and aspirations of the great nation had not yet been unfolded. So far back as the year 1213 "*poteries et merceries qui se vendoient dans la ville de Beauvais*"* are mentioned in a deed, but Jacquemart inclines to doubt all these dates, and in fact excludes them as not pertinent.

There is, however, in the Sevres Museum a pilgrim bottle bearing the fleur-de-lis, and the inscription, *Charle Roy*, in crude letters of the Gothic alphabet. This might lead us to believe in its French origin, and M. Brougniart assigns it to the Beauvais factory in the reign of Charles VIII., who ascended the throne in 1483.

There is also another specimen of the presumed Beauvais ware of the same period in the Imperial Library at Paris. This was probably destroyed during the Communist conflagration; it bore the date 1511.

However conclusive these evidences may seem, they must be accepted *cum grano salis*, because in those ages the complimentary presentation of works of art was common with the imperial heads of those nations which were upon good terms with each other, and it is possible that these pieces just mentioned were a properly inscribed gift from some other nation. Brougniart, however, prefers to

* Cocheris, Documents manuscrits de la Picardie.

think differently, and such eminent authority we must accept.

Again, at Avignon are found traces of native pottery work. Its origin is quite doubtful; for although it bears no resemblance to the Italian work, the Popes once resided here, and it is not impossible that through them it was introduced. The Bernal collection contained a few of these pieces, which commanded a considerable price at the sale.

To approach more definitely the history of pottery in France we come at once to Nevers, where we find an immediate but not at all positive link which associates it with the Majolica work of Italy. The almost constant antagonism existing between France and Italy at that time would scarcely have led to the introduction of Italian arts, but the arrival at the French court, in the latter part of the sixteenth century, of Catherine de Medicis would certainly have urged much toward such a result. Of the house of Urbino, under whose protection the Majolica work was carried to regal magnificence, and acquainted with the beauty and value of pottery productions, she undoubtedly urged upon her liege and the court generally the establishment of works which should enjoy similar privileges in her new abode. A near relative of hers, and prince of the same house, brought with him, upon his elevation to the Nevers dukedom, a few of the Italian Majolica workmen.

These were interesting but bloody times; between the intrigues of the court, plottings and counterplottings, and almost successive wars, art and refinement in France seem to have flickered in a sort of languishing perpetuity.

The court was too absorbed with its beautiful decoys

and volleys of threats; it was fighting for its existence against enemies foreign, while a foe more fatal to its welfare dwelt in its own halls of council; all the arts were fluctuating uncertainly, devoid of the impress of native genius, until later years taught France the folly of disregard. Not until 1640 do we find the Nevers faïence becoming the vechicle of true French expression.

To illustrate the epochs, Mr. Marryatt divides the Nevers faïence as follows:

1. Italian traditions, 1600 to 1660.
2. { Persian style, 1630 to 1700.
   Japanese and Chinese style, 1650 to 1738.
   Franco-Nivernais style, 1640 to 1789.

Three subdivisions characterize each of these epochs: "1. Polychromatic decoration. 2. Camaïeu.* 3. Enamelled sculptures."

In the Nevers faïence we find the French mind asserting itself, although probably imitating Orazio Fontana and the Urbino school—and with many features that remind us of Luca della Robbia; still we find here the tendency to delicate gracefulness and grotesque ornament, which is scarcely observable in the sober productions of Italy. The bold, heavy bas-relief inclines toward the Della Robbia work, the rich painting and color becomes subdued, and while exhibiting less of the great master, still asserts itself by its more accurate delineation.

The most eagerly sought of the Nevers wares are those made in imitation of stone. Of these the lapis-lazuli, a rich blue ware, seems most characteristic; Mr.

* Camaïeu formerly meant a piece graved in relief, or cameo. The term is now more frequently applied to a painting in monochrome (of one color), in grisaille, black, blue, green, or red. (Marryatt.)

Marryatt speaks of it as being unexceeded in brilliancy by any other pottery. The decoration consisted in the fantastic arrangement of birds and flowers after the Persian manner, the colors being mostly white and yellow.

This wandering and borrowed style of decoration terminated with the copies of Chinese and Japan wares. France dropped mythology and the old school of the Renaissance only to adopt the more advanced ideas which her progress demanded. Even then the red flag was an element in her political affairs, and "*Liberté, Egalité ou Mort*," an axiom felt not only in her halls of legislation, but having its direct influence upon her arts as well. Pottery became a medium for spreading the Republican contagion throughout her borders; plates bearing emblems, inscriptions and patriotic designs calculated to touch and influence the minds of the people, were produced at Nevers. This became known as the "Fayence Patriotique," and undoubtedly its influence upon the public mind was decided and permanent.

Of the smaller works of France engaged in the production of pottery it is unnecessary for us to speak at length. As is generally the case, they followed closely in the footsteps of the parent factory. Lyons, St. Cloud, Agen, and Sceaux Penthièvre were each at times engaged in the practice of this art, but neither of these were initial points. Their work dates from the middle of the sixteenth to the latter part of the eighteenth century, following each other almost successively in the order just named.

The wares of Moustiers, a remote mountain town of the Alpine district, remained, until quite recently, confounded with those of other factories, although mention

of them has been made by writers more than a century since. Pierre Clerissy, an industrious fabricator, stood at the head of these works, and so successfully were they carried on that in 1743 they commanded the royal attention, and Clerissy's successor and relative received permanent distinction from the hands of Louis XV. The decoration consisted principally in mythological subjects, scrolls, ciphers, interlaced chimæra, flowers, amorini, and insects. The pieces were mostly of monochrome decoration, the color being a dense blue, until innovations brought in the polychrome, and classical subjects were introduced as central figures. The Moustiers work has excited much interest and discussion, not only from its questionable origin, but in consequence of its merit both in design and color. The enamel here used was all stanniferous, and there was no *terre-cuite* work such as found at Lyons and other factories engaged upon the bas-relief productions. The finest specimens are plates, platters, and ewers.

Sinceny (*aisne*), Niderville, Strasburg, Hagenau, and Lunéville are also portions of France engaged at times in the manufacture of pottery. These can be more readily distinguished by their marks than by description.

At Rouen new impulse seems to have been given to the art of pottery-making. In color, fashion, and execution it exceeds all other French faïence, and it is not improbable that the sight and knowledge of these first prompted Palissy to his great work, which put the climax upon the art in France. The Rouen pieces are mostly large, of elegant and characteristic design, with polychrome decoration, red, blue, and yellow predominating, but with an intermixture of various hues, which serve to

remind us of the Flemish school of painting.* The first period of the Rouen ware was not so profuse in forms and applications; while it improved upon, it partook of some of the features of the Nevers work, dark blue decoration upon a light blue ground being frequently employed. But to advance a little we find it expanding into noble proportions,—great vases, fountains, busts, and chimney-pieces having succeeded the conventional plates and platters of an earlier period. The color and design most frequently employed upon this later work was that called "*à la corne*," the cornucopia, from which issued in rich luxuriance the floral decoration. Here were produced both species of pottery—the terra-cotta with a soft lead enamel, and faïence with the enamel of tin. Rouen pottery was the first French pottery which really introduced itself to the court, Louis XIV. having provided himself with a full service of this ware when he sacrificed his silver plate to assist in defraying the expenses of his incessant wars.

We approach a period in the history of French faïence where history and romance combine with individual self sacrifice to make it at once interesting and painful. That men of genius have toiled, and ever will, with desperate persistency in the prosecution of unattained results, we cannot deny; but that they will sacrifice *everything* to the dear scheme towards which they bend, we can fairly question. We may search the records of history and fiction and not find one life to instance complete abrogation of self so vividly marked as is that of Bernard Palissy, the Huguenot potter. Where a man becomes so absorbed in

* This is accounted for by the fact that many of the workmen employed here were from Delft, having been brought over by Nicolas Poirel; this also explained the imitations of oriental wares which were here produced.

his work as to forget the bare routine of living, to close his sense to everything but the evolving genius within, we may conclude that this is the pattern which surpasses fable. His townsmen crying at him "mad man;" the halter of intolerance hanging over his head because of his conscientious and manful assertion of the truth; a home better described as a spot of desolation than a serene shelter; by turns preaching, praying, writing, working—always sad,—what might we expect from a life like this? Failure? No; a success which won for him an immortality both in the temporal and the eternal spheres. Born—no one knows where, but probably—at Chapelle Biron, about the year 1509, among a people famous in love and war, he was brought up like one of those strange waifs which dart into history only when they have earned their place. Surrounded with the most homely and unprogressive conditions, he commenced life at the kilns, employed as an ordinary workman in the art of *Verrerie*. His education was mostly limited to painting and drawing upon glass, that being the dominant industry of his neighborhood, "a royal art," as he termed it. Here he thought, labored, and lived during his earlier years.

"Artistic taste," says Bentley, in his "Celebrated Characters,"—which always in the first instance connects itself with religious worship, as if it were anxious to return to its source and exalt itself by its association with things divine—dawned on the mind of the young potter from the splendid gothic designs of the colored windows of his cathedral. He knew that this glass, which allowed the sunbeams to pass into the church, and exhibited the wonderful scenes of the Bible and the Gospel, consisted only of earth and sand most carefully tempered by the hand of

man, purified and hardened by the fire, and made transparent as rock-crystal by processes resembling magic. From that day, the earth he loved so well seemed to him mere mud; his imagination put before him a wonder to imitate and others to discover. He quitted his potter's kiln, and apprenticed himself to some workmen in glass, who at that time ranked almost with the nobility, on account of the science and dignity of their art.

His knowledge of drawing and aspirations soon led him to abandon the strict formula of his fellow workmen, and he commenced telling the truth as he saw it in Nature. The fauna and flora offered him good subjects, and among the ferns and lizards of his native haunts he doubtless imbibed his first longing impulses; and perhaps Montluc, who bore the scars and disfigurements of many battles, poured into his young ears the element of ambition. Palissy became a wanderer, and his mind commenced inquiring, absorbing, studying. Now detained by some new method of learning, attracted by everything that led to a more eminent mental condition, decoyed by alchemy, and entranced by all that was beautiful and great in art, everything came to the young aspirant except fortune; and with that singular unconcern which characterizes every exalted genius, money and the wants of existence were the last considerations. The protest of fourteen imperial cities of Europe against the Papal authority opened a new avenue for labor, and won him to its principles, and the Concordat between Leo X. and Francis I. placed upon Palissy's heart the indelible seal of opposition, the presence of which to the end of his days he manifested with his lips. Although this had transpired in his earlier years, its effect was growing with him, and the

burning words of Jean Cauvin (Calvin), a few years later, served to impress it more deeply.

In the year 1538 Palissy took to himself a wife at the little town of Xaintes or Saintes, where he had for some time resided. A man multiplies his chances for sorrow as he increases his sources of happiness; as with all of us, so was it to Palissy.

> "The way's not easy where the prize is great,
> I hope no virtue where I smell no sweat,"

says truthful Quarles, and the toils of our potter were no exception to the couplet. Between glass painting and surveying, Palissy managed to get along after a fashion. It was not a fashion that we would call luxurious, for the village patronage of either of these could not have been over much, and with an increasing family he found himself unable to meet the appeals for support and comfort.

His house was situated in the outskirts of the town, and with that quaint humor frequently met in his recorded words he says: "At night I heard the dogs barking on one side, and the owls hooting on the other." Palissy's eye and heart were enraptured by the sight of an Italian earthen cup which came under his observation, and he writes: "It was turned and enamelled with so much beauty that from that time I entered into controversy with my own thoughts, recalling to mind several suggestions that some people had made to me in fun when I was painting portraits. Then, seeing that these were falling out of repute in the country where I dwelt, and that glass painting was so little patronized, I began to think that if I could discover how to make enamels, I could make earthen vessels and other things very pret-

tily, because God had gifted me with some knowledge of drawing." He acknowledges himself entirely ignorant of the knowledge of clays and art of pottery facture, but reasons thus: "Item—The glass-workers must cease from their work, for they have no means of melting the ingredients of their glass except in vessels of earth (*terre*). The goldsmiths, founders, all melting, of whatever sort or kind it may be, would be at an end, and there would not one be found who could dispense with clay. Look also at the forges of the farriers and locksmiths, and you will see that all the said forges are made of bricks; for if they were of stone they would be consumed. Look at the furnaces; you will find they are made of earth; even those who labor upon earths use earthen furnaces, as tilers, brickmakers, and potters; in short, there is no stone, mineral, or other matter which could serve for the building of a furnace for glass, lime, or any of the before-named purposes, which would last for any length of time. You see, also, how useful common earthen vessels are to the community; you see, also, how great is the utility of earth for covering houses. You know that in many regions they know nothing of slate, and have no other covering than tiles; how great do you suppose the utility of earth in making conduits from our fountains? It is well known that water which flows through earthen pipes is much better and wholesomer than that which is brought through leaden channels. How many towns are there built of bricks, inasmuch as there are no means of getting stones to build them with?"* Witness by what gentle and seductive words and facts he endeavors to justify himself in making the hazardous

* Discours Admirables, pp. 293–294. H. Morley's translation.

attempt, for when he wrote this he was too poor a man to purchase the simplest instruments with which to begin his experiments, and too much in want to live the while they were in progress. Even under such discouragements as these he went to work; a small furnace was erected in his back yard to aid him in his experiments.

Palissy's chief desire was the discovery of an enamel similar to that which he had seen in the Italian cup which so captivated him.

Amid such discouragements as those which he labored almost any one would have desisted from the work after few attempts; not so with our determined and enthusiastic potter. Although we may justly doubt the expediency and justice of his efforts, he diminished the supplies of his already frugal board to supply the ravenous appetite of his furnace—what ought to have gone for bread went for fuel to feed his furnace; and not until he had sacrificed the floor of his cabin to this all-devouring medium did he discover that discontents, unhappiness, and reproof met him in his own home. He was reduced to absolute penury and want; meanwhile, the potters abroad smiled at his ill success and courted his further patronage of vessels which he was to destroy in his experiments.

The life of Palissy would lead us to extremes which imagination could scarcely exceed; but without detailing his patient and suffering devotion through years of toil, we arrive at length at those days and nights without rest where success hung upon the momentous results of his last effort. Proscribed by the religious dictum of the prevailing church, scorned by his fellow-men, penniless and starving, hated by his wife and family, we find him at

last triumphant, for forth from his little furnace came the unmistakable evidences of absolute success. He says: "When I had dwelt with my regrets a little because there was no one who had pity on me, I said to my soul, 'Wherefore art thou saddened, since thou hast found the object of thy search? Labor now, and the defamers will live to be ashamed.'"* Palissy's discovery was contemporaneous with another circumstance which boded him no little trouble—the persecution of the Huguenots; but worse than all, his wife, discouraged at his fruitless efforts, became an enemy, and the wails which follow would pierce the heart of any but a stoic. As if to crown his life with more glory than awaited a poor potter at the advanced age of seventy-six, he was thrown into the Bastile, where, by the grace of God, only four years awaited his admission to the majesty of the Master whom he had so devoutly served.

Palissy ware is peculiar, partially from its individuality of decoration and partially from its color. He copied everything from nature; with faithful exactness he reproduced in color and form the designs which nature presented. Leaves, lizards, eels and shells were, with him, favorite subjects; occasionally he introduced *paysage* decoration, but rarely. The dish purchased by the Baron Rothschild, which I have mentioned in the introduction, was made up entirely of aquatic animals and plants. Most of the ornaments upon this ware are in relief, for, after he had discovered the enamel, he at once employed himself in the school which first engaged his faithful labor, the delineation of natural objects.

* H. Morley's translation. To those who would enjoy a book which is at once truth and fable I recommend Mr. Morley's "Life of Palissy," which enters fully into the wonderful episodes of his career.

In this country there are a few pieces of Palissy ware. One is an uncolored piece in the collection of Miss Eliza Quincy, in Boston—a nautilus shell, supported upon a beach of shells. This piece is wanting in the rich color of

No. 16.—A Palissy Shell Vase.

Palissy's later ware; but another, in the possession of Mr. Gibson, of New York, is reproduced here in the above cut. From its similarity in color to the Italian work, the ware is sometimes confounded with majolica, but the eye, once practised, readily distinguishes between the two.

One extraordinary ware engages our attention as we close our consideration of the French fayence. It is known as the *Fayence de Oiron*, or, *Henri Deux ware*, and possesses the singular characteristics of a compromise between the *hard* and *soft* paste wares. It is also termed "*Faience de Diane de Poitiers.*" Here we find the impress of both the Della Robbia and Cellini schools, but with greater attention to the details of finish and elaboration. Mr. Marryatt says "the paste of this ware is a true pipe clay, very fine and very white; the glaze thin and transparent, and of a yellowish tint. Its style of dec-

oration is unique: a flat ornamentation, consisting of initial letters, interlacings, arabesques, *engraved* on the paste, and the cavities filled in with colored pastes, so as to present an uniform smooth surface of the finest inlaying, resembling the niello or damascening of metal work. These inlaid ornaments appear to have been produced by tools used by book-binders, and it has been remarked that the patterns bear great resemblance to the works of Grolier and Maioli. These patterns are sometimes disposed of in zones of yellow ochre, with borders of dark brown, sometimes of a pink, green, violet, black or blue; but the dark yellow is the predominating color."

Aside from this niello-like decoration, this ware has designs upon it in bold and elegant relief, consisting of natural objects, heraldic ornament, wreaths, and that characteristic decoration of the French wares—masks.

In the introduction to this chapter some intimation has been given of the extreme rarity and value of this ware. Not alone on account of its historic connection does it derive this distinction; its beauty and excellence alone would command for it a consideration which no other ware can claim. One small piece in the collection of the Comte de Pourtalis was disposed of at his sale, in 1865, for 1100*l.*, or towards six thousand dollars of our money. The piece of which an illustration is given in cut No. 17 on the following page, is from the collection of Sir Andrew Fountaine. There are in existence only about sixty pieces of the ware, and all of these, with the exception of three or four, are held in the great public collections of England and the Continent. There are no specimens in this country. The production of the ware dates between the years 1529 and 1568. It was first orig-

inated in the château of Oiron, by Hélène de Haugest, an old lady, and after her death her son maintained it until the Huguenots destroyed the château and its contents.

It is not to be supposed that the history of French pottery concludes with one chapter. When Christian countries become acquainted with an art or industry, it is not in the regular order of things that they should forget or abandon an occupation which renders service to all mankind.

No. 17.

The arts of the past may become honorable on account of exceptional beauty and rarity. They may assume a place which modern productions cannot aspire to; it is the "pass on" of marching ages which draws and fixes our attention to them as indexes of the genius of men before us.

While we may still retain the art of production, we cannot retain exceptional features; and though we might copy to a nicety, yet the copy could never aspire to the

eminence of an original. This reason it is which inspires us to new developments rather than the reproduction of old works; originality, not imitation, commands our approval most; the disciple cannot receive the credit which pertains to the master.

We have watched France in these various attitudes, first timidly venturing upon a territory which belonged to others, then abandoning all this to launch out into a bold and perfect originality which will forever characterize her fictilia, place it where we may. Radical minds, like Palissy's, have served to fill France with genius and with misfortune; passion invented and controlled, where cooler minds would have let well enough alone. France might have been without revolution, but she would have been without that corresponding feature—great art.

GERMAN POTTERY.

SOFT WARE.

PROFUSE as is the literature of Germany, we must yet turn to French authors to find a more concise record of her ceramic arts than her own language can present. Germany, which has so recently swept into a mammoth existence, has found her way to this triumph, not through a fine sense of the poetical and spiritual predominating in her people, but by the gradual and unerring growth of utilitarian principles taught per force throughout her borders. Catch the Saxon where you may, his appreciation of the practical is always uppermost. William III. apprenticed the Crown Prince to a tanner, and now the Crown Prince sends his eldest son to a book-binder; not that either may have the necessities for labor thrust upon him, but that the practical world of industry may be known in the court as well as among those subject to it. This inherent love of utility makes only a short chapter for her arts as regards pottery. Its principal feature is a dignified age rather than any great merit as regards its artistic properties.

Germany claims for herself the discovery of the art of pottery-making so far back as the year 1278, more than a century before Luca Della Robbia was born; but M. Demmin* prefers not to recognize this claim, and takes

* "Guide de l'Amateur de Faiences et Porcelaines, Paris, 1867."

up his discourse at a point where dates are less obscure, and the evidences more tangible. Even then, he finds specimens of great antiquity and considerable beauty — commencing with Saxony and the North. "Throughout a large part of North Germany," says Mr. Marryatt, "especially Brandenburgh and the lands bordering on the Baltic, the potters' art was not limited to the manufacture of portable vessels. Terra-cotta, moulded and glazed, was employed for architectural purposes throughout a large district where stone was scarce and costly. Both the exterior and interior of buildings in Danzig, Lubeck, Rostock, Wismar, and Stralsund, and even the reeded piers of the churches, are formed of moulded bricks, dating from the fourteenth century. The fronts of the houses are varied with glazed and unglazed moulded bricks, and elaborate Renaissance ornaments are executed in this manner, covered with a green glaze, dating from the middle of the sixteenth century. Luneburg is rich in examples of this variety of the art, where the spire of the principal church is of terra-cotta open work, and the chief houses are protected in front with posts, bearing coats of arms of their owners, of the same material. At Brandenburg the transepts of the church of St. Katherine have immense screens of rich, open tracery of clay, baked and glazed, in dark color green, with statuettes of the same material, in niches. The date of this church is 14[illegible]1."

Throughout Germany, wherever we find the glass painters, there we also find some one of them engaged upon pottery work. The Hirschvögels, of Franconia, are a fair example of those who extended their work in this direction. Veit, the elder of these, who labored between the years 1441 and 1525, produced all his works by hand,

without the aid of a mould; on this account his ornamental work is especially fine,—the green enamel seemed most his favorite, and his vases, beside being ornamented with grotesques and acanthus leaves in relief, occasionally have portrait medallions upon them.

It is not impossible that he conceived his ideas of pottery work from Luca Della Robbia, as he lived contemporaneously with him, and was also a traveller in Italy. The Nuremburg potters were famous for their glazed tiles used in the manufacture of stoves. According to Mr. Marryatt, "they are generally composed of slabs, twenty-seven inches by twenty-five, enriched with ornaments and figures in bas-relief, of a fine character, some after the school of Holbein. The prevailing color is a deep copper green, sometimes blended with brown and yellow. They bear various dates. In the Museum at Sèvres are two of these slabs, in which the figures are of white, upon a ground of varied brilliant colors. One has the hair gilded, a style of ornament very rare in this kind of pottery."

The school of Swabia excels the Franconian work. Hans Kraut here produced several works of merit, the most celebrated of these being the tomb of the Knights of St. John, at Villingen, which was erected in 1536, to the memory of Wolfgang de Müsmünster, commander of the order. It is a large bas-relief, representing the battle of Rhodes.

The circumstance of Hans Kraut being an artist, denied him the privilege of a burial in the Villingen cemetery, the superstitious people of that day deeming an artist a necromancer, a fact which affords us considerable evidence regarding the small proportion of artistic German ware of that age.

Some new impulse beside that of mere practical value was needed to elevate the German pottery to the standard of the work of the Latins. The reader will notice how abruptly we break the artistic sequence when we leave the Latin countries and enter those which form the foundations of our modern civilization. Italy and France both bent their energies to the elevation of every industry sympathetic with their ideas of art, ornament and beauty.

Germany, with very few exceptions, applied it at once to the general economy of every-day life; progress, with her, meant usefulness and availability. Had they proper stones for building purposes, the result might have been no pottery; had they a more convenient material with which to manufacture stoves, they would not have used tiles of clay. Granted that the inevitable destination of pottery work was entirely practical, and consequently of exceeding value, still the fact of its extreme applicability to works of art cannot be made subservient to this feature.

HARD, OR STONE WARE.

At least one element of the German character had considerable influence over her pottery work, and that element was their convivial propensity. Perhaps no nation on the earth has produced more pots, mugs, canettes and jugs, than the nation over which Gambrinus exercises his greatest influence. These were produced mostly in the *grès cérame*,* or stone ware. This ware was of ancient Eastern origin, and was first produced among the western countries in Germany.

* M. Brongniart, "Description Methodique de Musée Ceramique."

If we are to judge the capacity of the German stomach by some of those jugs, we can easily find a reason why the ware of these forms was so exceedingly popular. Upon the Rhine they were termed "bearded-jugs," or "bearded-men" (*Barmanekes*), for the reason that all of them were ornamented by at least one head of a man, with a flowing beard in relief.

The ware itself is of very close texture, grayish and not porous; having been subjected to high heat, it is somewhat vitreous, and consequently impregnable to liquids.

"According to tradition, Jacqueline, Countess of Hainault and Holland, the most lovely and intrepid woman of her time, after retirement to the Castle of Teylingen, near Leyden, where she had gone after surrendering all her estates to Philip, that she might save her husband's life, employed her leisure time in the charge of a manufactory of stone ware, and is said to have thrown flasks of this pottery into the Rhine, that they might in after ages be deemed marks of antiquity. Hence, these pots are called Jacobak-antetjes." The old German custom of drinking from a vessel and then flinging it away after the pledge or toast, so that it might never be used again, probably gave rise to the tradition.

A finer ware than that which we have just considered is known under the erroneous name of "Gres de Flandre;" "but," remarks M. Demmin, "if Flanders ever made any, its place of manufacture is unknown, and almost all the pieces bear inscriptions, arms and monograms of German derivation."

Still another and more beautiful style is known as "Poterie de luxe," and was exceedingly fine in color, form

and ornament. Scripture subjects predominate in this class. This was the highest eminence which German pottery reached, and occupied the period between the years 1500 and 1620. The glaze was generally of salt. In considering the stone-ware of Germany we are verging closely upon the territory of true porcelain; indeed, the art of pottery-making declined after the year 1620, and ceramic art did not revive until the succeeding century, when Böttcher's series of discoveries revolutionized the system.

HOLLAND.

DELFT.

FAMOUS among the potters of the world are those of the Low Countries: their industry, thrift and wonderful productiveness won for Delft, in England, the cognomen of "Parent of Pottery."

Here again we look in vain for the graceful attributes bestowed upon it by the Latin nations. Some evidences of an appreciation of its worth as an artistic medium are apparent, but as M. Taine asserts, all the arts of the Lowlands were affected by the dead, unbroken level of her territory; there were no hills, no dells, no picturesque spots where the public mind might be drawn from the endless flatness, the dykes and the canals, which so disgusted Voltaire, and which prove so monotonous to every tourist. The Dutch workmen saw little else in pottery but an eminent fitness to all the grosser purposes of trade and household economy.

In Holland six great centres, beside Delft, were at one time engaged in the manufacture of pottery—Haarlem, Hoorn, Overtoom, Utrecht, Beilen, and Amsterdam; all of these producing and exporting enormous quantities. So great was the quantity sent to England that Delft became a name commonly applied to every piece of opaque fictile ware, the cheapness of the ware having

recommended it to common use in the humblest household.

"Ces faiences sont inferieures, au point de vue artistique, à celles de Nürnberg de la mème époque, quant au modelage. Un grand défaut, qui se rencontre aussi dans les potiches de Delft, c'est que le méme sujet se trouve reproduit sur les deux pendants, repetition qui leur ôte une partie de leur valeur."* Repetition and want of variety characterizes the Dutch as well as the German Pottery.

Aside from any artistic value, the wares of Holland have a historic record which leads us back to remoteness. According to Haydn these people were engaged upon pottery work so far back as the year 1310. The most intelligible statements regarding its age are derived from notices of its importation into countries foreign; thus the records of Hull, England, contain statements regarding imposts levied upon it so far back as the time of Henry IV., tiles, earthen vessels and images, constituting the bulk of these invoices.

Evelyn, in his diary, mentions a chime of bells which he went to a friend's house to hear, made at Delft, of that thin and delicate sonorous ware in imitation of the Oriental porcelain, which was then the perfect model for emulation of the Delft workmen.

Rouen and Delft were rival competitors in fictile work, and it was at this time that Delft called to her aid such artists as Berqheur,† William Vandevelde,‡ Jan Strur,§ and Van de Meer.§ Almost any one familiar with the Flem-

* Guide de L'amateur, M. Auguste Demmin, p. 88. As with the German pottery, so with the Dutch. It is best described by French authors.

† Landscapes. ‡ Marine Subjects. § Humorous designs.

ish school would recognize the original decoration of the Dutch pieces. Their extensive commerce with the Oriental countries brought to their knowledge the great excellence of the Chinese and Japanese porcelain. Although utterly unable to equal its quality and finish, they succeeded admirably in copying the decoration; and so nicely is this done that the two can scarcely be distinguished except upon intimate acquaintance. It is the blue ware, principally, which found its way to foreign countries; and even in our own land, to-day, we find it among the treasured relics of our ancestors.* "This pseudo-Oriental ware," remarks Mr. Marryatt, "was covered with a glaze or enamel of great beauty, of a bluish tinge, presenting a smooth surface, showing paintings, chiefly in blue, in imitation of the Oriental." Most of the decoration of the artists previously alluded to was ploychrome, the blue decoration being introduced because they could favorably compete with the Oriental products, and find a market for their wares far below the price of those which were imported. Among the varieties of articles produced in Holland, tile-work seems to have been most extensively patronized, and these were decorated mostly in monochrome of blue or brown, with scriptural subjects; indeed, an old Dutch mantel-piece was a sort of illustrated family bible; its quaint and curious pictures might both attract the eye and lead the mind.

Vases seem to have excited less admiration; at least they are fewer in number, although not entirely wanting in beauty.

The ware made at Delft during the sixteenth century

* From Delft, England and India, came most of the blue ware which we find in America. The blue decoration was a common favorite with all.

was marked with an R, crossed by a sword; after that period no mark was affixed.

A manufactory, established in the latter part of the eighteenth century, at Amsterdam, is distinguished by a cock painted in blue.

No. 18.—A Pig's Head of Delft Ware.
(Purple enamel, surmounted by a morning-glory in polychrome.)

The number of specimens of Delft ware extant is very great—especially the plates, are frequently met with, and easily procurable. Many of these bear initials and monograms with dates, and were probably made for private use, as facility and cheapness was a character which is infrequently met among the pottery manufactories of those early days.

ENGLISH POTTERY.

After a long sojourn among countries which use languages strange to us, it is pleasant at last to arrive where we may feel at home,—among the English people,—where both literature and acquaintance, to say nothing of like sympathies, will aid us vastly in our journeyings through the world of fictilia.

Archæological study has a peculiar fascination for the English student, consequently her research and its results are more extensive than those of any other nation; between individual and combined effort every thread of evidence has been woven into a fabric which affords a still growing fund of information. The brief consideration which we have given the Romano-British ware is only a hint of the extensive labor accomplished by the English Society of Practical Geology. It is scarcely our province to enter at length upon a subject the local interest of which is more important than its direct bearing upon our modern civilization; and while England is justly proud of her antiquity and its remains, we, of the New World and a new age, look more intently upon the consecutive procession of the arts and impulses which attend us now.

The middle age of England was singularly deficient in the art of pottery-making, so extensively practised before the Saxon assumption of her soil; and even so late

as the reign of Queen Elizabeth, very few pottery vessels were in use,—leather, pewter and silver, or wood, furnishing the ordinary utensils for domestic or other use. Some French visitors to an English ale-house of that period went home with the report that the Englishmen all drank out of their boots, they having mistaken the "small jacks" or leathern mugs, for the other commodity.

At Lewes, Lincoln and other points, specimens of pottery work have been found and presumably located as productions of the reigns of Edward II. and Edward III. These are mostly grotesques and bearded pieces of no artistic merit.

Between the years 1642 and 1649 a company of Delft potters, living in Fulham and Lambeth, produced the first enamelled pottery of which we find any record. Upon the pieces here produced they employed little decoration, most of them bearing only the date and initials of their producer. In the British Museum is a dish of this ware copied from Palissy; the colors are yellow, blue, brown and green, and the subject a Venus and Cupid, with the seasons painted in the border.

Flanders bears the credit of having stimulated England in the art of pottery-making, and it is from the Netherlands that workmen came to establish what afterward grew to be the great pottery mart of Staffordshire.

Staffordshire, if we were to give it the attention which it deserves, would, in itself, occupy a large and interesting chapter, for, in point of fruitfulness and earnest work, no other locality has surpassed it; and the avidity with which England seized upon these productions only encouraged them to more extensive labor. Demmin pronounces it the *époque actuelle* of English pottery, and dates the com-

mon work in the year 1466, and the glazed pottery in the year 1650; the first well-known workmen being Ralph and Thomas Toft, who labored at Burslem. The first innovation upon English soil was the substitution of salt glaze for the lead which had been previously employed. The imitation of Japan red ware, which ware was extensively imported into Europe, was for some time carried on, but finally relinquished owing to the want of a proper clay.

A more significant and original pattern followed after the discovery by Astbury of the secret of producing white wares. An accident* led to vast improvements in English pottery, and the manufacture of white earthenware at once offered an opportunity for the application of any desirable tint by the proper admixture of metallic oxides. Agate, tortoise-shell, drab and cream-colored wares followed, and the clay being cast in moulds, ornamental work in relief and intaglio was easily applied. An appreciation of the eminent adaptability of pottery to the fine arts led England to an exalted position in this industry.†

* A flint was calcined to cure a disease in the eyes of Astbury's horse, and he, observing the white powder, immediately experimented with the same, and the result was white pottery.

† The history of the English potteries is thus epitomized in "Shaw's Chemistry of Pottery": "Mr. Thomas Toft introduced fire-brick clay; Mr. W. Saus, manganese and galena; John Palmer and William Adams, common salt and litharge; the Elers brothers, red clay or marle and ochre; Josiah Twyford, pipe clay; Thos. Astbury, flint; Ralph Shaw, basaltes; Aaron Wedgwood, red lead; Wm. Littler, calcined bone earth; Enoch Booth, white lead; Mrs. Warburton, soda; Ralph Daniel, calcined gypsum; Josiah W[illegible], [illegible]; John [illegible], decomposed white granite; James Ryan, [illegible] and potters' [illegible]; [illegible] and Green, [illegible] printing; Warner Edwards, [illegible]; Thomas [illegible]; Wm. Smith, burnished gilding; Peter Warburton, printing in gold; John Hancock, John Gardner, and Wm. Henry, [illegible]; Wm. Brooks, engraved landscapes and printing in colors; Wm. Wainwright Potts, printing by ma-

Than Josiah Wedgwood, probably, no other man of modern times has labored more effectually to elevate public taste; in return, he received not only a competence, but an honorable perpetuity, which has carried his name beyond his own time and nation. Born at Burslem, in Staffordshire, his education was only such as was bestowed upon ordinary boys of his time and locality. At an early period of life he was crippled by small-pox, which so injured his left leg as to make amputation necessary. This threw him out of employment from his brother's workshop, where he had been engaged as a thrower in the manufacture of ordinary pottery work. If in one sense this mutilation was a misfortune, it proved in another the direct impulse to that work which afterward made him famous, for, finding himself wanting employment, he immediately applied himself to the production of little ornaments of pottery, made in imitation of variegated stones, such as jasper and agate.

At the age of twenty-nine, having been about the world a little, he settled himself once more at Burslem, and commenced work in a small manufactory of his own; a second and third factory followed this, as his trade grew more prosperous.

Still laboring with his own hands, he made a service of table ware for Queen Charlotte, that the work of his potteries might thereafter be known as "Queen's ware." Through Mr. Bentley, who became his partner, he was introduced to eminent patrons, through whose interest and care he gradually became conversant with the more

chine; Wm. Machin and Wm. Bourne, printing flowers, figures, etc., by machine." Attention to this exposition of the progress of the art in England will greatly aid the intelligent observer in locating each of the processes.

exalted subjects of artistic production, they loaning him antique vases, cameos, medals, and seals, for reproduction after his inimitable manner.

A man with one leg always has more friends than a man with two, and it may not have been impossible that the friendship of these good people commenced with pity to mature into esteem, for he had intrusted to his conscientious care some of the richest and choicest works of art to be found in the cabinets of England. The Duchess of Portland, finding him her competitor for the possession of the Barberini Vase, yielded her claim, while he engaged himself in reproducing its beautiful figure.

A useful life is marked by two characteristics, its products and its benefices; the two make the balance of greatness, and the royal summit of genius is best exampled when including them. A tomb-stone eulogy fails to supply the lack of either.

Be it said, to the praise of our great English potter, that as his work evinced that rare and beautiful faculty of appreciation, it was also the prototype of his character. Take the numerous published histories of his life, and with one accord they pronounce his work perfect, his character all symmetry, simplicity and sweetness. While surrounded by that ever-jealous element, the workers and the theorists, upon artistic subjects, he yet won to himself the estimable consideration, the affection, of all who viewed art either from a critical or a practical standpoint. The rude boy of Burslem, born under the disadvantageous influences of harsh dialect and unprogressive education, grows to be at early manhood a master of art, with a scholarly knowledge of its various attributes and applications. From the humble companionships of his

early home we find him at last arrived at that position which commands, by its own majesty of presence, first attention, ultimately respect.

Of Wedgwood's Queen's ware many very beautiful specimens exist, and are highly prized by collectors. With the labor of every day he improved and enlarged upon his previous efforts; not content with his own energetic and intellectual attention, he called to his assistance the best artists of his time, most illustrious among whom was Flaxman, whose labors in the designs of pottery and ornamentation are among the best testimonies to his eminent genius and capabilities. One of the most successful results of his engagement was a set of chess-men, designed from medieval characters and executed in that purely artistic style which marks his every product.

In the year 1769 Wedgwood opened his pottery works at Etruria. So great had become his repute, and so extensive the demand for his wares, that the Burslem works could not meet the requirements. Not only at home, but throughout the civilized world he had become so well known, and his products were so eagerly sought, that some foreign nations prohibited their importation, while they were only admitted to others under heavy impost, their moderate price and excellent quality having offered a crushing competition with the more expensive wares of other lands.

Of the class of his products most popular among other nations, the exquisite cameos—copies of modern and antique classical subjects—seem to have been eagerly sought, and certainly they were worthy of the patronage which they received, for nothing more beautiful or perfect has ever been produced in pottery than these. If a

potter of ancient Campania could have walked through this new Etruria he might have found with astonishment the work of his time ennobled, exalted and perfected. Strange it was that all the rest of the world passed through its ceramic experiences, and yet waited for England at this late day to revert to the true school of ceramic decorative art. Wedgwood not only employed the old designs, but discovered the art of painting upon unglazed surfaces, a reproduction of the same work as practised by the Etruscans. Most of the ware commonly known is of this description, the figures and ornamentation in white upon a ground of delicate blue or purple, the whole entirely without glazing.

No. 19.—A Vase of Wedgwood Ware.

A vase of Wedgwood ware, recently brought to this country, is reproduced in cut number 19. In this instance the groundwork is of blue, but two of a different pattern, which came with it, are in purple. All the figures and decorations are in white relief.

The ordinary effect of production in such vast quantities, and with such rapidity, would have been a gradual decline both in quality and work, but the work of Wedgwood experienced no such calamity; his conscientiousness kept pace with every advance step of his manufactories, and nothing was suffered for a moment to affect the sterling excellence of the work.

Wedgwood's philanthropy, his high-minded and thorough appreciation of the material he had in hand, led him only to the appropriation of his greater prosperity to the perfecting of its every attribute; else we might have found him, like too many of the prosperous men of our time, playing upon an old reputation. His catalogue of ornaments, published in 1777, and taken from Egyptian, Greek and Roman subjects, both mythological and historical, amounts, in number, to twenty-one hundred and one pieces. No ordinary industry and study was required to the obtaining of these alone. A sixth edition of the same catalogue "occupies," according to Mr. Jewett, "seventy-four closely printed pages, the list of subjects being printed in double columns."

From the first catalogue we can excerpt three provinces in the art of pottery-making exhaustively explored by Wedgwood:

1. "A composition of *terra-cotta* resembling porphyry, lapis-lazuli, jasper and other beautiful stones of the vitrescent or crystalline class."

2. "A fine black porcelain having nearly the same properties as the *basaltes*, resisting the attacks of acids, being a touchstone to copper, silver and gold, and equal in hardness to agate or porphyry."

3. "A fine white biscuit ware, or *terra-cotta*, polished and unpolished."

In later years one or two more species were added to this catalogue, but none of greater artistic merit, the principal one being a ware called bamboo or willow-ware, which was wrought into shapes like baskets or plates and covered with a glaze to suit the color of the subject imitated.

So eager was Wedgwood to avail himself of every opportunity which might advance his wares that, having seen from America a specimen of beautiful white clay, he at once engaged the exhibitor to procure him a quantity of it; a few tons were subsequently carried on the backs of mules from a great distance in the State of South Carolina to the port of Charlestown, and from thence shipped to him. No clay equal to this in purity has been found in England, or anywhere in Europe, except in quantities too small to be made available.

Wedgwood died in 1795, leaving behind him a name which in England is the synonym of true greatness, goodness and usefulness. His native country has never ceased to praise her "father of pottery," and whether we view him in the light of a master workman or in the type of an unselfish, philanthropic citizen, striving earnestly and successfully for the benefit of all, both socially and politically, we, too, of like language, must admit him to the same standard.

The principal mark employed by Wedgwood upon his wares was his name impressed in small capitals, or sometimes the name of his firm, WEDGWOOD & BENTLEY. In spurious pieces of this ware one more E is introduced between the G and W; the parties using this name were restrained by injunction shortly after they commenced operations.

Lambeth, Fulham, Bristol, and Leeds were all at one time more or less engaged in the manufacture of pottery, but we pass these to consider the wares of Liverpool, upon which John Ladler first practised the art of printing in 1753.* This art offered a facility for decoration which had not been approached before, but like all other mechanical processes the artistic merit of the work deserves little consideration as an innovation in the science of pottery manufacture; however, it is worthy of notice. The process consisted simply in the transfer of printing and illustrations from paper to the material in hand, and the specimens exhibited, consequently, all the characteristics of a wood engraving. In America this ware seems to have met with much favor; the numerous specimens found here will testify to its extensive use. After the war of the Revolution the potters of Liverpool, with tradesman-like foresight, caused to be produced a vast number of pieces inscribed with patriotic sentences, coats of arms and emblems calculated to suit the taste of the citizens of the new republic. These were shipped to this country, and a large number still remain. A pitcher in the collection of the late Mrs. Wm. C. Prime has upon one side an American eagle, surmounting a scroll, upon which is printed, "SUCCESS TO THE UNITED STATES OF AMERICA." A tea-pot, in my possession, has a picture of Mount Vernon, and over it, "*Mount Vernon, residence of the late Gen. Geo. Washington.*"

Wedgwood, himself, sent much of his ware to Liverpool, where it received this decoration; it is frequently found upon his "Queen's Ware."

* Liverpool had then been engaged three-quarters of a century in the production of pottery, she having begun her work in 1674.

At Lowestoft we find one of those obscure manufactories, regarding which little is known through the source of local investigation; and the want of a designating mark forces it into a still denser obscurity. It seems that for a considerable time they labored under the disadvantage of the ignorance of glazing. This was, however, afterward discovered by an exceedingly novel method of scientific research. A Lowestoft gentleman, by the name of Browne, was induced to hide himself under a hogshead at the Chelsea pottery-works, and there watch through the bung while the chemist prepared his glazing for the fire. Mr. Browne's experiment ended in the conveyance of the entire secret to Lowestoft, which at once commenced the production of pottery with a glazing. The Lowestoft decoration, which was very excellent, is best exampled upon pieces of the Oriental ware,—having procured the pieces in white they applied their own colors. Mr. Marryatt says: "The borders are frequently very minute and elaborate, and the wreaths, festoons, or groups of flowers, are equally delicate in their proportions. As was the custom at Chelsea, so at Lowestoft, quantities of plain white porcelain were imported from China and then painted and decorated, and sold as the productions of this manufactory."

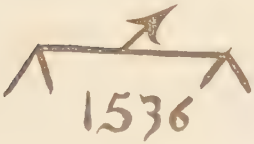
From the time of its introduction to the present day, England has been most extensively engaged in the production of pottery. That the demand for ornamental wares has met with no diminution, we have only to turn to present evidence to prove. From the hands of Mr. Minton many very excellent pieces find their way to public acceptance and approval. But the day of great discoveries and rapid advances seems to have passed; old designs,

long known and always prized, seem to be with little variation the model of the modern workman; even these, however, are skilfully and pleasingly treated; they are forms which never suffer by age and association; they are like friends whose worth increase as we know them the better.

This closes our review of an ancient and honorable employment, which has rendered to the world inestimable service. A chapter here upon the art of pottery-making in America might be fitly introduced, but with the exception of a few good pieces exhibited at the last Paris Exposition, from Baltimore, Md., no evidences are at hand upon which to form a detailed statement.

The art has been practised here for at least one hundred and fifty years, and doubtless will soon expand itself to the proportions and aspire to the merits of wares in other countries, the taste of our people having met with very rapid growth in the past half decade. The wholesome influence of foreign travel has doubtless added not a little to this result, and that will be no mean event when America shall assume her position in the arts and have her niche assigned in the ceramic galleries of Europe and the Orient.

1

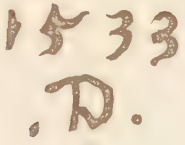


2

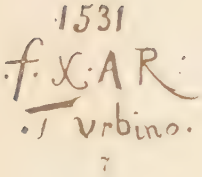
3

4

5



6

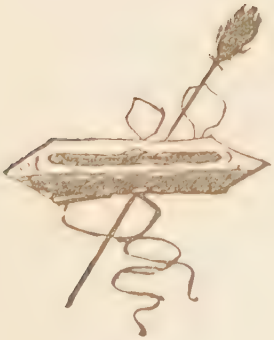


7

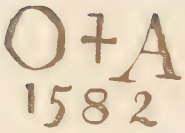
8

9

10


11

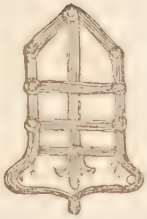
12


O+A
1582

B

B

24



25

26

27

28

29

30

31

CATALOGUE OF THE MARKS OF POTTERY.

1. Italy—Gubbio. Maestro Perestino.
2. Italy—Gubbio. 1536.
3. Italy—Gubbio. Maestro Cencio, brother of Maestro Giorgio.
4. Italy—Gubbio.
5. Italy—Gubbio.
6. Maestro Perestino. Italy—Gubbio.
7. Italy—Urbino. Francisco Xanti Avelli, of Rovigo. 1532.
8. Italy—Urbino. Same artist.
9. Italy—Urbino. Maestro Giorgio.
10. Italy—Orazio Fontana. Urbino.
11. Italy—Urbino. 1523.
12. Italy—Nicola da Urbino. 1521.
13. Urbino—Italy.
14. Italy—Pesaro. Arabesque work.
15. Italy—Pesaro.
16. Italy—Faenza.
17. Italy—Faenza.
18. Italy—Faenza.
19. Italy—Faenza, 1525–1527.
20. Italy—Faenza, 1800.
21. Italy—Faenza, 1525.
22. Italy—Faenza, 1520.
23. Italy—Faenza.
24. Italy—Faenza.
25. Italy—Turin.
26. Venice.
27. France—Nevers.
28. France—Rouen. Period of Louis XIV.
29. France—Bernard Palissy. 1589.
30. France—Moustiers.
31. France—Moustiers.

Nearly all the pottery marks of England bear the producer's name, and in many cases the place of manufacture; hence they are readily recognizable, and for this reason they are omitted from this catalogue. The marks of European pottery are generally distinct and definite. Those of Italy and France are less so, owing to the remoteness of their production. The mark of the Oiron Fayence, of France, can be found upon the title page.

PORCELAIN.

PORCELAIN.

INTRODUCTORY.

WE enter upon what in Christian nations is a comparatively modern art. The Orient claims it far back in those ages when the arts and industries of the Occident were only "just escaping from barbarous effort," and with that singular selfishness which characterizes nations refusing intercourse with races distinct from themselves, the Oriental people refused to transmit to others the secret of porcelain manufacture.

Christendom has the credit of discovering, through its own superior intelligence, most of the arts employed by the ancients of pre-christian times, thus giving us two initial points for almost every industry. In ceramic gradation, porcelain occupies the intermediate position between pottery and glass. Pottery is opaque and non-vitreous; it is sometimes with, sometimes without, a vitreous glaze. Porcelain, being made from fusible material, is vitrified and translucent. Thus, by fusing pottery, or reducing

glass to semiopacity, we obtain porcelain. In experimenting for the discovery of porcelain, both methods were tried, but the former proved most successful.

The infusible ingredients of pottery combined with the fusible ingredients of glass produce porcelain. Porcelain is divided into two classes, and distinguished by a variation in the glazing.

HARD PASTE (*pâte dure*) is the form in which we ordinarily meet it; this will not yield to the knife.

SOFT PASTE (*pâte tendre*) is easily scratched by the knife, and it also has a waxy feeling; this last form is most generally employed upon pieces of lavish decoration. A knowledge of these two classes is utterly indispensable to the connoisseur or expert.

ORIENTAL PORCELAIN.

CHINA.

THE obscurity which surrounds the language and traditions of China would incline us to mark with the interrogation point every affirmation contained in English or French literature regarding her porcelain. Not that the study of Chinese wares has not been as extensive as circumstances would allow, but, rather, the want of absolute fact and sympathetic intercourse seem to present impassable barriers in the way of authentic statement.

There are probably no Americans or Europeans living who can repeat or distinguish all the letters or characters of the Chinese alphabet, and it is these which are used upon their wares. All the published observations thus far upon the subject, are based upon the statements of the few who visited the country as missionaries, led thither by a generous desire to convey their truths rather than study the habits, economy, and technique of a people entirely strange to them.

Europe was made acquainted with the wonderful progress of Chinese ceramic art through the Portuguese* who in 1518 introduced the Chinese wares. That the Oriental workmen were acquainted with porcelain manu-

* It is from the Portuguese word *porzellana*, a cup, that we get our English word porcelain, consequently it would seem that cups were the first specimens introduced.

facture at a remoter period than this we cannot doubt, for among the remains of the Egyptian tombs are those wonderful little bottles with Chinese inscriptions which have baffled the research of all scholars to the present time. Many ingenious theories have been advanced regarding their importation into Egypt and their use; nothing satisfactory, however, can be gleaned from these, and they remain mere theories. The bottles themselves are quite small, the largest being scarcely more than two inches in height; they are oblong, flattened at the sides, where upon the glazing is printed an inscription in Chinese characters. Chinese scholars state that these inscriptions locate them about the years 33 and 43 B. C. Bottles similar in form and with the same inscriptions are sold in the Chinese shops to the present day, and are used as containing vessels for snuff and medicines.

To enumerate and classify the enormous variety of wares found in China would be a labor involving perhaps more trouble and intricacy than would prove of interest to the general reader. The fact of its existence in large quantities is proved by its frequent presence in shop windows: the class which we here find, however, is not of that rare order which meets the approbation of collectors.

Among the most interesting of all the Chinese work is the old crackle, now so extensively imitated. This was produced in several varieties. "The colors are white, gray, green, brown, yellow, crimson, and turquoise; the last is considered rarest, but those of a nice color and pale blue appear to be the oldest." This cracked appearance is not in the glazing itself, but produced by the material underneath.

The mixed blue and white porcelain of Nankin is also

of very ancient production. The acquaintance with colors which the Chinese obtained through the Europeans, afterward revived its manufacture. In the Orient this porcelain is much valued, and it occupies the place of honor among table wares, being used at nearly all the feasts of the nobility. Its fineness and value is determined by its general quality and the presence of a pale buff color introduced upon parts of the piece. When we leave flowers and insects to approach the art of landscape-sketching, with the introduction of figures, as delineated upon the Chinese porcelain, we introduce a pretty well known characteristic—its oddity and faults are obvious to every observer; these proceed from the want of a correct knowledge of drawing, and the fact that each feature was the work of a different artist whose conventionalities were not easily adapted to perspective and modification. We find figures of the same natural size larger in the background than in the foreground—houses with inmates whose heads are as large as the window-sash. Porcelain of a later date, feeling the effect of European intercourse, shows a great improvement upon that just described. It may also be recognized by the introduction of borders commonly used by the European artists. Large quantities of plain white ware were transported to Chelsea, and there decorated, but this can generally be recognized by a careful examination of the details.

A species of ware known as "grains of rice" we must not neglect to notice. Devoid of color, under ordinary examination it would pass for plain white ware, but closer inspection reveals upon the material under the enamel a fine tracing, or tool-work, which is just a shade or two darker than the surface, produced by no color, but a

variation in the thickness of the enamel. The work is very effective and beautiful.

As a triumph of the genius of the ceramic artists of the East, we must not neglect to mention the Porcelain tower of Nankin, known perhaps to every American who has examined the pictures in his geography. It was originally commenced by King A-you, in the year 833 B. C., but, through a series of accidents, not completed until A. D. 1431. During the Taeping rebellion it was totally destroyed, and no fragment remains to mark its former site.

The wares of China which can be designated and located by peculiarities in the decoration, are thus epitomized by Mr. Chaffers: "The acorus, an aquatic plant, painted under the foot of a vessel, designates it as the manufacture of Kiun, of the finest quality; date, 960 to 963 A. D. Two fishes painted under the foot of a vessel indicate the porcelain of Long-thsiouen; 969 to 1106. A long, thin iron nail, projecting beneath the foot of a vase, covered with enamel, indicates certain porcelain of Iou-tcheou; 969 to 1106. The sesame flower painted beneath the foot also indicates this porcelain. Two lions playing with a ball, painted in the centre of the vase, indicate the porcelain of the first quality of the Young-lo period; 1403 to 1425. Two mandarin ducks (male and female), which among the Chinese are emblems of conjugal affection, painted in the centre of bowls or cups, indicate the porcelain of the second quality of the Young-lo period; 1403 to 1425.

The third quality of the same period and date has a flower painted in the centre of the cups. A handle ornamented with red fish is found on cups of the Siouven-te

period; 1426 to 1436. Fighting crickets indicate the same period and date. An enamelled dragon and a phœnix, very small, designate the vases of the same period, intended for the Emperor's use. A hen and chickens is the mark of the Tching-hoa period; 1465 to 1487. Fighting cocks, same period. Grasshopper, same period, also grapes in enamel. The branch of the tea-tree, painted in enamel in the centre of a small white cup, denotes one of the cups of the finest quality used by the Emperor Chi-tsoung; 1522 to 1566. Bamboo leaves, on vases with blue flowers, made in a street of King-te-tchin; 1567 to 1619. A bouquet of the epidendrum indicates the same *fabrique*. Of course all these have been counterfeited, and the collector must rely upon his own judgment as regards their authenticity. The impulse given to Chinese wares owing to the increased foreign demand has led to its production in enormous quantities, many of which bear all the marks of originality.

JAPAN.

CERAMIC art in Japan is closely allied with that of the Chinese, yet, while the Chinese is oldest and less frequently met, the Japanese ware has some features distinct from those of the country which introduced the industry to her notice.

Generally speaking, Japanese porcelain is inferior to the Chinese. "The red painted ware," says Mr. Marryat, "called *nisikite*, is only made at one factory, which possesses the secret of mixing and preparing this and other enamel colors, as well as silver and gold. The process is not allowed to be divulged. The blue porcelain of Japan

differs from that of Nankin. The blue designs upon the latter appear upon the surface of the glaze, whereas those of the former seem absorbed in the paste under the glaze. This is owing to the more vitreous composition of the Nankin glaze." Some of the characteristic features of Japanese decoration are thus referred to by the same authority: "The Paullownia,* the fir, bamboo, and begonia are among the principal flowers. Sometimes the fur, bamboo, crane and tortoise, all symbols of longevity, are grouped upon the same piece. These are unmistakable signs of Japanese porcelain, as are also the armorial insignia of emperors and the dragon with three claws. Statuettes of civilians in splendid costumes, adorned with the kirïmon, Guik-mon, or branches of the imperial tree; and vases with feet, handles, or knobs, formed of little figures, are also especially of Japanese workmanship." Marks in relief found upon the backs of plates and bottoms of vessels are also significant of Japanese work; they are never found upon the Chinese wares. These dots or points were formed by little pieces of clay used in supporting the pieces during the baking process. These are found sometimes near the edge, and sometimes near the centre of the piece. A ware known as Satsuma, or Schatsuma, has met with much favor in Europe. In character it is entirely distinct from all other Japanese wares. The paste is quite hard, compact, and of a yellowish or ivory tint. The flower painting upon this species of ware is excellent; other decoration follows, as Mr. Chaffers remarks, the general Japanese peculiarity of avoiding regu-

* *Paullownia imperialis;* the imperial flower of Japan. Stem bare, and branching at the top; each branch terminates in a spike of large flowers similar to the lilac or foxglove.

larity as to centres. Like China, Japan has of late years been very industrious in her ceramic department: the result is that the civilized world is flooded with her products. Her ready acceptance of the education which she finds in Europe and America is destined in future years to affect all her arts; even at this time she has advanced wonderfully, and with her facilities we may yet find her competing with the best workmen of the West. Peculiar taste and study is required for a proper understanding of Japanese work, and those who have collections of this kind are generally persons who have devoted their attention to its intricate and manifold marks and characteristics.

EUROPEAN PORCELAIN.

MEISSEN, SAXONY.

HARD PASTE.

THE superior qualities of Oriental porcelain had long been the admiration of all Europe, yet the processes by which such perfection was obtained were wholly a mystery. Searchers in the Celestial Kingdom, anxious to obtain the secret, were put off with foolish details of its manufacture and complicity; they returned home no wiser than they went. In looking over the various methods proposed and attempted, one is struck with their similarity to the experiments of alchemy; such wild attempts can scarcely be found, save in the records of St. Dunstan, or the lives of his mysterious disciples who paved the way to the noble science of chemistry. In laboring for one result we are sometimes surprised in the accomplishment of another entirely foreign to our intent, though equally advantageous in its own province. Such was the manner in which the composition and production of true porcelain was discovered at Meissen.

During the Electorate of Augustus II. over Saxony (1694 to 1733) alchemy, followed by many pernicious results, was quite active; its extent and harmfulness inspired the promulgation of a law throughout Germany pronouncing against it and those who practised it. John

Frederick Böttcher, an apothecary's boy at Berlin, having heard that he was suspected of being an alchemist, fled precipitately to Saxony. It seems, however, that his name had preceded him, for immediately upon his arrival he was arrested and taken before Augustus II. who re manded him to the custody of Tschirnhaus, an alchemist, who was trying to discover the *elixir-vitæ*.

Report said that Böttcher possessed the secret of making gold, and if this were fact, Augustus was doubtless ready to avail himself of the opportunity to replenish his treasury, which, though not empty, was, like all treasuries, not full enough. At the time of his incarceration, Böttcher was a boy only nineteen years of age, yet he set himself studiously at work trying to discover the Philosopher's stone. History does not say that he succeeded in his chimerical attempt, but it does record a success scarcely less important and satisfactory. Upon taking some crucibles from his furnace, during the progress of his experiments he found in them a substance very much resembling the Oriental porcelain. Tschirnhaus, at once appreciating the value of the discovery, joined his young companion in its investigation. How earnestly and patiently they labored can only be known by the length of time consumed before success crowned their efforts. Nearly six years fled and still they were working together, bent and determined upon one object. Days and nights were spent in ceaseless work and watching, yet Tschirnhaus was called to his rest just a day too soon to witness the complete triumph of his labors, leaving Böttcher to watch in front of the furnace, from which, after five days and nights without rest, the morning after Tschirnhaus's death he drew forth to the delight of the Elector, who was present, a

porcelain tea-pot. This was the birth of porcelain in the civilized occident; the date of the event is 1708. This first production was, however, far from the perfection of the Oriental work; although of similar texture, it was red, or of light chocolate color, and without glazing, and incapable of resisting a high temperature.

No. 20.—Tea-Pot of Böttcher's Red Ware.

Three years more elapsed before Böttcher achieved the triumph of producing white porcelain, "but," says Mr. Marryatt, "it was thick and muddy, and the first pieces had no glaze." In cut number 20 is reproduced a specimen of Böttcher's first red ware. This piece, bearing the first decoration which was copied from the Oriental, is in the collection of the late Mrs. W. C. Prime; it is about six inches in height. When Böttcher had arrived at a full knowledge of his work, Augustus established for him the great manufactory of Meissen, but in 1719, while yet young in years, the director and discoverer died, a victim of intemperance. No record exists regarding the material first employed by Böttcher in his porcelain work, but by a singular mishap, a discovery, which remedied all defects, took place at Aue, a territory near Schneeberg, in the Erzgebirge, Saxony.

A citizen of that place, one day while riding upon

horseback, noticed that a peculiar clayey soil adhered to his horse's feet, considerably impeding his progress. The clay was white and soft, and hair-powder then being in fashion, the rider, John Schnorr, immediately conceived the idea that it might be put to good commercial use. Schnorr took some of the powder to a merchant in such commodities, and its use at once became general. Böttcher was among those who used the new powder, and observing its weight, commenced experimenting with it at the Meissen porcelain works. With it he produced white porcelain, and the clay was immediately employed in larger quantities, being brought to the manufactory by persons sworn to secrecy; it was then known as *Schnörrische weisse Erde*, —white Schnörrische earth; it is known in mineralogy as kaolin.

Böttcher's fame and works spread abroad, exciting the envy of every nation which had not yet attained to the science.

The workmen at Meissen were all prisoners, sworn to secrecy and laying themselves liable to close confinement for life, should they divulge the methods. In sight of every workman was posted the warning—"Be secret until Death."

The ware known as Meissen, Dresden or Saxe ware has long been celebrated. From the hands of such artists as Dietrich, Lüch, Breicheisen, and the French sculptor François Acier, it received additional distinction. Böttcher attempted little in the decorative way; his earlier productions are but copies of Oriental decoration, yet can be distinguished by their greater weight. Floral ornamentation succeeded this; the flowers were slightly in relief.

The marks upon the first specimens were copied from the Oriental; after this, the pieces not intended for sale were marked with the royal monogram A. R., in blue; this was followed by the caduceus.*

No. 21.—An Augustus Rex Vase.
(In the possession of Mr. E. A. Ward.)

The porcelain of Dresden is noted not less for its modelling than its colors and decoration; with no exception its groups, figures and delicate relief work stand preëminent among the porcelain productions of other nations. The artistic excellence of the Dresden porcelain is another subject worthy of consideration. We have already noticed some of the artists employed, but they are only few among the many. Beside the bistre ornamental work, and the flowers and insects in peculiarly bright and excellent colors, they copied many pictures of the Flemish and Dutch schools, and some of the French, probably introduced by the French artists employed at the Dresden works.

* These marks can be found by reference to the chapter on "Marks and Monograms," page 151.

Figure painting, after Watteau, was another form of decoration very extensively employed; in fact most of the decorated pieces met are of this character, often accompanied by flowers and vines in high and very delicate relief. After 1806 the general character of the Dresden porcelain commenced declining. The pieces produced at the present day are only repetitions of the old moulds and patterns, which, though well executed, want the full artistic perfection which characterizes the older ware.

No. 22.—A Dresden Plate.

(With open-work border. Decoration copied from Wouvermann. In possession of Mr. E. A. Ward.)

OTHER GERMAN PORCELAINS.

Vienna, like all the German porcelain-manufacturing towns, derived her art from Dresden. It was brought to her by an escaped foreman from the Dresden works. The principal mark employed upon the Imperial fabric was the shield crossed by two bars, in blue. No mark was employed before 1744.

Hochst (Mayence). Frankenthal (Palatinate). Nymphenburg (Bavaria).—These manufactories were

the offspring of Dresden, and consequently similar in character; they are readily distinguished by various features and by their marks.

BERLIN.—Frederick the Great, during the Seven Years' War, transferred many of the Dresden workmen from that city to Berlin. Berlin afterward became a competitive manufactory. Its rose and pink colors the Dresden factory was never able to equal. In Carlyle's Life of Frederick the Great, the author states the mark of the Berlin ware to be a sceptre, in blue.

At FULDA (Hesse) and in THURINGIA, porcelain was also produced.

No. 23.—A SATYR VASE.
(Of unknown manufacture, but resembling the Dresden and Berlin wares.)

ENGLISH PORCELAIN.

HARD and soft paste porcelains are produced by a different treatment of similar materials.

To produce hard paste the base material, prior to the glazing process, is subjected to slight heat, and after the glazing is added, is then subjected to a higher temperature; to the obtaining of a soft paste the process is exactly reversed.

Hard-paste porcelain is seldom without irregularity in its lines, and is more or less covered with small specks or bits of infusible sand. Soft-paste, on the contrary, is always true, even and of exceeding purity, consequently the decoration is generally better, and soft-paste ware has come to be of more value to the collector—not owing to its rarity, for it is still employed, but for the reason that in most cases it was the chosen medium for artistic work of the most excellent character. We have seen to what an advanced stage England carried her pottery-making; so far, indeed, that it almost reached the transition state to porcelain. It may be that the potters advanced by easy progressive steps from their first work to the higher order, reaching it somewhere about the years 1740 and 1743, not soon enough however to dispute priority with Böttcher; indeed England stands significantly alone, and independent so far as regards her fictilia. The first works were those of Bow, regarding which little record remains. The painting generally consisted of flowers, accompanied by embossed devices, and the pieces are somewhat curi-

ous, owing to the fact that each one has upon it an embossed bee, which is regarded as the mark of this ware. The factory was situated at Stratford-le-Bow, in the county of Essex, and ceased producing early in the eighteenth century. Chelsea is another manufactory which presents no authentic record. It was established by some Dresden workmen, who were brought over by Francis, Marquis of Hertford. Like nearly all the Occidental workmen they commenced by reproducing the old designs and decorations of the East—Nankin and other Chinese work, yet this had the advantage of being *soft paste*. Between the years 1750 and 1765 it reached its greatest degree of excellence, rivalling the work of Dresden and Sèvres. So highly was it esteemed that one set was sold to the royal heads for $6,500. It was by them presented to the Duke of Mecklenburg. The paste of Chelsea porcelain was exceedingly soft and would not bear heating after once being finished, consequently all the decorated ware of this manufactory is in its original state, no decoration having been subsequently added, as in the case of many other wares. Many of the first forms were copied from the French. "The colors," says Mr. Marryatt, "are firm and vivid, blue de roi, apple-green, and turquoise, and especially claret-color, which appears to be peculiar to Chelsea."

Birds, insects and landscapes were used as subjects in the decoration, and most excellently treated. Relievo ornamentation was introduced upon vases and other appropriate pieces. The artists, however, did not confine themselves to stereotyped forms, and the better method for identifying Chelsea wares is by the marks.

In the year 1769 the Chelsea works were purchased

by Duesbury, the owner of the Derby works, thus forming the largest porcelain manufactory in England at that time. The Chelsea and Derby wares were not dissimilar, but the latter had the advantage of superior fineness, and the former a superiority in its figures and statuesque effects. The peculiarity of Derby decoration is "a beautiful bright blue introduced on the border or edge of the tea-services; the ground is generally plain." Printing upon the Derby work was introduced about the year 1764; this can always be distinguished from the ordinary decorative work by the lines of the engraving, or other evidences of mechanical work. The first mark was a D; the anchor was next introduced with the letter. The letter D, surmounted by a crown, in gold, is known as indicating the crown Derby. Similar characters were employed upon the Derby-Chelsea work.

The first and only manufactory of hard-paste porcelain in England was established by Wm Cookworthy, at Plymouth, in the year 1705.* Here is the first instance that we find of an American interesting himself in the progress of porcelain-work. The words of M. Jacquemart best describe our countryman's interest: "William Cookworthy, qui avait vu entre les mains d'un Americain des pierres à porcelaine trouvées en Virginie, se mit à etudier le sol Anglais, et decouvrit, pres d'Helstone, en 1755, du Kaolin veritable; peu après, Saint Austell lui fournit le petuntsé, en sort que, vers 1760, il put monter une usine à porcelaine dure, dont lord Camelford avait fait les frais, et qui obtuit en 1768 une patente spéciale."

* Lowestoft is also credited with some hard-paste work, but Mr. Marryatt speaks of the Plymouth porcelain as "the only hard-paste ware of England." The Lowestoft porcelain bore no marks, but the name frequently occurs upon the many inscriptions which are found upon it.

"The usual ornamentation of this porcelain," says Mr. Marryatt, "consists of flowers, butterflies, birds and monsters, in rich colors, and sometimes much gilding. A greater proportion of this china manufactured is blue and white; the blue of a black tinge. The Plymouth china has become very scarce; upon the colored specimens the principal mark is the sign of the planet Jupiter." In the year 1772 the manufactory ceased. In point of artistic merit Cookworthy's work is not entitled to a high position; most of the specimens are so imperfect and so roughly done as to bring them into unfavorable comparison. Their principal feature is the hard paste.

At Bristol a manufactory of china was established; it endured but briefly, however. The principal marks are a cross, and also the letter B, with the figure 7, in color.

One of the most interesting and productive of the English porcelain manufactories was that of Worcester. The first sale of Worcester ware took place on the 20th day of September, 1752, and the records of the manufactory from that date to the present time are most complete. These have been collected and published in Mr. Binns' excellent book, "A Century of Potting in the city of Worcester."* In the year 1751, an enterprising gentleman by the name of Dr. Wall, induced several of his acquaintances to unite their interests with his and erect a porcelain factory. In speaking of the Worcester porcelain, Mr. Binns says: "The proportions of the Worcester body were the result of Dr. Wall's scientific investigation, and it is a remarkable fact, of which we may be proud, that no other artificial porcelain of the period can be

* London, Published by Bernard Quaritch, 1865. The author of the book was also proprietor and art director of the manufactory.

compared to it, either for closeness of texture, translucency of paste, or perfect homogeneous union with the glaze. The latter is a distinguishing feature of Worcester porcelain." * * * "The Chelsea glaze was very soft, it consequently gave great richness to the ware and colors; but it was easily scratched, and, from flowing readily in the fire, formed in those green patches and tears which are frequently considered as proofs of Chelsea manufacture." It is worth the while of the connoisseur to notice these distinguishing features. The Chelsea and Derby wares frequently exhibit what Mr. Binns terms *crazed* features; these are never found upon any of the Worcester pieces. So excellent was this Worcester ware that M. Brougniart, the able director of the Sèvres manufactory, mistook a piece of it for original Oriental work, and was not convinced of his error until he had tried it with a file,—the soft paste immediately proved its English origin. "The principal colors for which Worcester porcelain is remarkable are the rich cobalt blue, maroon or ruby, opaque green, turquoise and a bright enamel blue." The first blue employed was of a blackish tint, but further experience gave to this color a more intense and beautiful shade,—it is a feature of the Worcester porcelain. All those pieces of Worcester ware marked with a blue anchor, and those unmarked, are repetitions of the blue porcelain of China; these are among the earlier specimens, no attempt apparently having been made to introduce designs more in harmony with English ideas of art and taste. After these first attempts no great length of time elapsed before characteristic innovations commenced to assert themselves. Among the earlier productions of the Worcester manufactory there are no large

pieces. The marks immediately succeeding the anchor were a crescent, and a W; these, however, were retained for only a brief period. "Very small cups and saucers were soon followed by others of more reasonable size, but still small as compared with those required by modern taste. Of these we have a great variety of patterns, but all painted in blue, with flowers, landscapes and figures." Two methods were employed in producing these cups: some were "thrown on the wheel and then turned on the lathe," while the other variety was moulded, and of these latter some have a most beautiful flower embossed entirely over the surface of the cup and saucer, except at the outer edge; sunk and raised fluting was also employed. The next mark was the fretted square, in blue, which was copied from the Chinese and employed upon all the Worcester wares of elaborate Japanese patterns,—the gilding designates its origin. We have noticed in the chapter upon English pottery, the art of printing upon fictile wares; this also was used upon the Worcester porcelain; this printing was done in colors as well as black, and the monogram of the artist who performed the work is frequently found accompanying the Worcester mark. The mark of the Dresden crossed swords, as well as copies of the Dresden decoration, are also found upon the Worcester work.

The porcelain of Caughley, Coalbrook, and Coalport was manufactured more for use than ornament; under the superintendence of Thomas Turner, an eminent solicitor and gentleman of wealth, it reached, however, considerable eminence. The Caughley ware is frequently marked with an S in blue, sometimes the S and cross swords; then the crescent, in blue, with the word *Salo-*

*pian** impressed underneath. That of Coalbrookdale is generally marked C. D.; on the ornamental China a monogram C. B. D. The Coalport ware is marked with the name, and again with a rose in red.

The porcelain of England is of the utmost interest to the collector. The Worcester ware in particular, beside being much sought for, is sufficiently rare to command an exceedingly high price wherever it is found. During the latter part of the last and commencement of the present centuries, whole sets of white porcelain were not infrequently purchased in the Oriental market and then conveyed to Worcester to receive decoration. A most exquisite set of porcelain, presumed to have been treated in this manner, was recently sold at the Butler sale in Philadelphia. The decoration is of draped vines and garlands, birds and knotted ribbons; the only colors employed are red, green and orange, of various shades.

One or two of the pieces have upon them a very small picture, which the observer would at once identify as "The Children in the Wood." The whole decoration is done with the utmost delicacy and grace; none of the pieces, however, are marked, although its identity seems well established. The set is in possession of Mr. S. L. M. Barlow, of New York.

* Salop, a town of Shropshire. Most of the marks not noticed in our record bear the name of the place of production, which is in itself a sufficient identification.

ITALIAN PORCELAIN.

WHILE the pottery work of Italy was slowly degenerating, the art of porcelain-making introduced itself as a medium of progress.

We have seen how Italy adorned and lent grace to the first attainment; she reached a limit in this: so also did she bestow her genius upon the offspring art of porcelain manufacture, carrying it not slowly, but at once to a degree of incomparable excellence.

In the history of porcelain-making we fail to find the historical connections which attach to the potter's art. One we can trace from country to country through a long series of ages; the other, in Christian lands at least, followed the mother art as a natural consequence.

Before the potter's eyes in Oriental lands the porcelain work of the East stood a continual model for his emulation, and every land acquainted with the first art was striving vigorously to acquire a knowledge of its more advanced form.

If we are to regard as final the statements of Mr. Jacquemart, the Medici porcelain work of Florence takes precedence in the history of porcelain work in Christian countries. Nineteen pieces only of this strange ware exist, and its historical records are equally finite. M. Brongniart denominates it "a hybrid porcelain," while M. Demmin ignores it in his list of Italian porcelain works.* Mr.

* M. Demmin styles it "la pompeuse denomination de porcelaine de Medicis." It was made during the latter part of the sixteenth century.

Chaffers terms it "the first porcelain made in Europe." The mark upon some of the pieces consists of the arms of the Medici family, which were six round pellets or globules marked respectively with the letters F M M E D II —Franciscus Medici Magnus Etruriæ, Dux Secundus. Three of the existing pieces bear this mark, while twelve are marked with the Duomo of Florence, and four bear no mark at all; thus making up the whole number of pieces of the rarest European porcelain known to exist.

M. Demmin begins his "epoque actuelle" of Italian porcelain with the Doccia ware, which manufactory was established at Florence in the year 1735. It is here that we first become acquainted with the name of Ginori—a name which has since become famous in its connection with porcelain-work and other artistic productions. The history of this manufactory is contemporaneous with that of the royal French fabrique at Sèvres. The Marchese Carlo Ginori, in 1737, after a long course of experiments, sent a ship to the East Indies for the purpose of obtaining samples of the materials there used in the manufacture of porcelain. In 1757 Carlo died, leaving the then well-established works in possession of his son, Senator Lorenzo, who increased their capacity and carried further forward the designs of his father. From his hands it has passed successively through the ownerships of other members of the family, and is at the present time conducted by Lorenzo Ginori Lisci. By this family alone the Doccia *fabrique* has been maintained, and so constant and enterprising has been their care that in our day all the modern porcelain-work of Italy is in one way or another associated with their name and efforts. The principal feature of the Doccia ware is its admirable imitation

of the majolica and successful reproduction of the bas-reliefs of Luca Della Robbia in porcelain. Upon these two subjects we have dwelt at length in the chapter upon Italian pottery, and it will not be necessary to rehearse here the peculiar features which characterize them.

Both hard and soft paste wares are produced at Doccia, the latter so excellent that several pieces which Sir Horace Mann had sent to Horace Walpole were sold at the Strawberry Hill sale for Oriental ware. Throughout all its record the Doccia manufactory has been celebrated for its modelling and grouping. Mr. Marryat speaks of two of these characteristic pieces as being quite remarkable: "One a copy of the Deposition from the Cross of Fra Bartolomeo, measuring two feet by fifteen inches," the other a copy of the Rape of the Sabines by John of Bologna. Strangely enough these are mostly esteemed in foreign lands. In later years, Doccia copied the Naples work of Capo di Monte. The principal mark of the Doccia ware is two triangles crossed, forming a six-pointed star; in the finer specimens this is in gold.

Naples commenced her work in the province of porcelain-making only a year after Florence. Here Charles III. founded his noble manufactory of Capo di Monte, and many of the pieces he constructed with his own hands. Almost any one who expressed a fondness for the ware was sure to find favor with the king. It is not unlikely that Lord Nelson's admiration for the ware partially paved the way to his dukedom of Bronte.

After the accession of Ferdinand the manufactory began to languish, and it finally totally expired, the moulds passing into the hands of the Ginori family who still retain them and are engaged in reproducing copies which

are thrown upon the market from time to time as genuine Capo di Monte. These copies, although very beautiful and excellent, are not equal to the originals; they are most frequently met in the form of cups and saucers, the cups having coral handles with raised allegorical figures about the sides; the saucers are generally ornamented with raised garlands. They want the sharpness and nice coloring of the old Capo di Monte. The ware is so extremely original that any ordinary observer once seeing it would readily recognize it upon seeing it a second time. "Shells, corals, embossed figures, and plagues exquisitely moulded in high relief constitute its peculiar beauty and excellence." The colors generally used are a delicate pea-green, yellow, red and salmon. One characteristic is always noticeable in the Capo di Monte ware; the flesh tints are always stippled and the faces are painted with all the accuracy of a miniature, and other subjects are treated with similarly careful attention. Mr. S. L. M. Barlow, of New York, has in his possession a beautiful mug of Capo di Monte ware, and there is also in the same city a jewel-casket consisting of five beautifully executed bas-relief panels in possession of Mr. H. N. Smith. The ware is exceedingly rare, and is found in very few collections even in Europe.

The mark of Capo di Monte is an N surmounted by a crown, in blue. In one or two cases the letters R. F. are substituted; these pieces were made during Ferdinand's time. The work of Capo di Monte has been imitated at Dresden, but not successfully; the best features of the ware departed when the original manufactory expired. The faultless work of the old *fabrique* suffered no diminution even when examined with the magnifying glass, a test

which none of the modern productions will bear. Lorenzo Beccheroni, the present artist at La Doccia, is the only person in our time capable of approaching the old Naples work; even were he equal to their best artist, the moulds themselves are so old and worn that much of the delicate beauty is lost before the painter touches them.

FRENCH PORCELAIN.

SOFT PASTE (*Pâte tendre*). HARD PASTE (*Pâte dure*).

THE entire history of the art of fictilia is attended by one notable feature; from its remotest record to the present time it has been encouraged, developed and perfected by the efforts of princely overseers and patrons.

From the time that Israel's king with his "master potter" reared the Babylonish walls down to the last hand that held the sceptre of France, we find it a royal accessory, and in most cases an art absolute for the court alone. England and Holland are the only exceptions to this very general fact. In later years, when most of the crowned heads had grown less mindful of the art, France, still maintaining the traditions which had made her porcelain great, adhered to the royal factory; and while all the nations about her were degenerating in the art, she alone retained her facilities for producing those nobler examples which seem to have been the splendid efforts of expiring European ceramic art. France, like other nations of Europe, impelled by the vital impulse of progress, came early to an understanding of the secret of porcelain manufacture. If we are to believe the word of travellers and native observers, her knowledge of the art anticipated that of Böttcher by fifteen years, the first recorded notices of the wares of St. Cloud occurring in the year 1695. Not until several years after that, however, do we find the royal authority recognizing the work of Pierre Chican-

neau, and granting to him and his family letters patent for the discovery.

Full half a century earlier than this, Rouen was struggling forward with her imitations of the "*porcelaine de Chine*," which M. Pottier pronounces "*véritable*," maintaining that her porcelain was first produced upon French soil.

It is not to be supposed that a science capable of so much advancement would stop with the energetic and successful labors of one man like Palissy; he had only inflamed the spirit of others who, if not so desperate, were not less hopeful, and through their efforts we trace it step by step to the door-stone of Pierre Chicanneau. His death and other circumstances brought the little *fabrique* at last under the immediate conservation of Philip of Orleans, then Regent of France.

The secret of the manufacture of the St. Cloud porcelain was carefully retained by the few engaged in its production; while far from perfect in composition, it was still true porcelain, wanting some more careful admixture of materials necessary for more perfect fusion. The surface of the ware is uneven and broken by ridges and spots, owing to the imperfection of the enamel. It is most readily distinguished by the mark, a blazing sun in blue.*

The secret of porcelain-working was revealed to the French court proper by the usual channels through which secrets travel—the infidelity of some possessor. A few escaped workmen from St. Cloud sought the presence of Louis XV., through his confidant Dr. Fulvy, in the year 1740, after Réaumur's unsuccessful experiments

* See "Marks and Monograms," in the Appendix.

in the devitrification of glass. The distinguished chemist had his attention called to the matter by the singular transformations which glass, upon exposure to heat, underwent; he carried his investigations so far as to warrant the importation from the Orient of petuntse and kaolin to aid the manufacture, and although meeting with only partial success, the path which he had chosen was the direct one, and further efforts on the part of Macquer and his assistants developed the true method and eventually resulted in the foundation of the wonder-working fabrique of Sèvres.

Meanwhile the St. Cloud truants had been tried; proving unworthy to fill a position of such responsibility they were discharged, and the manufactory, which was located at Vincennes, temporarily closed; they had labored long enough, however, to enlist the then powerful influence of Madame de Pompadour, which was immediately exerted for the establishment of a manufactory in the same town, but beyond such circumstances as would require for it patronage as a necessity to its success. Over this workshop, Gravant, "an active and intelligent man," presided as the master workman, with M. Orry de Fulvy —still minister of the Empire—occupying the position of director under the *nom de plume* of Charles Adam. This was in the year 1745.

The large amount of capital intrusted to this company placed within their reach the most skilful and intelligent labor. Mr. Marryat best expresses their effectual efforts. He says: "Sculptors and painters of flowers and landscape vied with each other in talent; the products of Vincennes were eagerly purchased by foreigners, and the financial condition of the manufactory was most flourishing. It

was then under the directorship of M. Boileau; * * * the secret of gilding was purchased from Hippolyte; that of managing the colors from Sieur Caillat, and the services of Hellot and other eminent chemists, artists and painters were secured. Duplessis, goldsmith to the King, composed the models, and Bachelier directed the artistic department. Gravant made the flowers, which Thevenot colored." For one day's service Bachelier received the enormous sum of twenty-four hundred livres. Like all the young manufactories, they commenced their work by copying the decorations from the great parent school of the Orient. The triumph of the Vincennes work was the production of flowers. We are acquainted with the grace, the symmetry, the conscientious attention to tasteful effect which characterizes French productions. When looking upon their pictures, the whole sympathy of our feeling rises to meet a corresponding sympathy in the artist. French art entices with its tender appeal to individual experience. If they are painting an interior, it looks much like such an apartment as you would paint in your most finished ideal. If they are painting flowers, they look much like those that grow in your own garden, and it is easy to believe that with the talent of France grouped about the little factory at Vincennes, something more than crude representations and stiff conventionalities should spring from those walls,—something more than a mere ephemeral plaything, dead after the day of its birth. In 1748 all the Continent and adjacent isles stood in admiration at the Vincennes porcelain: it was its own advocate, needing no tongues of men to speak its praise. Louis XV. became a most ardent admirer of the ware, and a generous patron. The splendors of his court

were more lustrous than ever when his palaces furnished a refuge for those works of art upon which the ripest genius of France had exerted itself.

On the 19th day of August, 1753, it became, by royal pronunciamento the "Manufacture Royale de Porcelaine de France," and the two L's interlaced—significant of the King's name—were decreed as its mark.*

Here, in fact, begins the record of the proud manufactory at Sèvres. For, only three years after the royal recognition, it was removed to Sèvres, and four years after, it became the sole property of the Crown, the veteran M. Boileau still remaining at its head.

What has been done with the brush cannot be reproduced with the pen; as well try to impress upon the blind eye the beauty of a sunset. There are things which outreach the art of description. You may carry the hard fact, but the soul dwells with the object alone. Such is true of the work of the Sèvres manufactory, and every lover of the beautiful in art will know with earnest sorrow of the blight of French genius under the eclipse of distressing misfortune.

The soft-paste porcelain of Sèvres bears, perhaps, the most perfect examples of the exquisite work there produced. It is to the feeling soft and waxy, and eminently adapted to colors on account of its quality of absorption, which gives a tone of softness to the figures. In most cases, too, it was chosen by the artists as a better medium for their most skilful work. It is a popular mistake that gave to the soft paste, or *pâte tendre*, a value on account of its rarity. Although for a considerable period the art of its manufacture had been apparently lost, still, as soon

* See Appendix, "Marks and Monograms of Porcelain."

as its real preëminence became known, means were immediately taken to again commence its manufacture. Under the guardianship of M. Brongniart, hard-paste porcelain was the general, and in fact only, material produced at Sèvres; by a fortunate accident a large quantity of the soft-paste composition was discovered in the vaults and immediately put to service. Mr. Marryat mentions one singular circumstance in connection with this royal factory. Through all the bloody scenes which have marked the experience of France, this alone has remained unharmed. This paragraph was written prior to the Franco-German war. During the occupation of Sèvres by the Prussian forces the fabrique was protected as well as circumstances would allow, but a greater misfortune awaited it—the passion of an unruly people, devoted to the annihilation of everything which bore the royal insignia. The Sèvres buildings were among those treasure-houses which suffered from this insane impetuosity. In view of these facts it is our misfortune to be compelled to write of what *was* done at Sèvres instead of being able to record its splendid progress. Mr. Chaffers thus classifies the colors employed at the Sèvres factory: "1. The blue Céleste, or *turquoise*, invented in 1752 by Hellot. 2. The rich deep cobalt-blue, *bleu de Roi*, of which there are two varieties, the darker being termed '*gros bleu*.' 3. The *violet pensée*, a beautiful violet color produced by manganese, one of the rarest decorations of the *pâte tendre*. 4. The *rose Pompadour*, which has been erroneously termed *rose du Barry;* it dates about 1757, and was discovered by Xrhouet. 5. The *jaune clair*, or *jonquille*, a clear canary-color. 6. The *vert pomme*, or apple-green. 7. The *vert pré*, or grass-green. 8. The *rouge de fer*. 9. The *œil de*

perdrix, of a recent period." These were the principal colors employed in the ground-work or plain-surface enamels,—as pure, as perfect and as exquisite as the corresponding colors produced by nature herself. To attempt a pen-description of the marvellously beautiful decorations which adorn the productions of Sèvres, is a literary impossibility, and would only involve the reader in a confusion of expressions which could only be exemplified by the pieces themselves. It is sufficient to know that the best artists which France has produced in the last century and a half, have bestowed their magic touch upon the porcelain of Sèvres.

No. 24.—Sèvres Vase. (Bernal Collection.)

Nor can a printed reproduction of the piece itself convey anything but a dim idea of form and general appearance. The accompanying representation (Cut No. 24) is taken from a small vase sold in the Bernal Collection in London.*

Since the close of the Franco-German conflict, a con-

* It was purchased by the Marquis of Hertford for $7,500.

siderable quantity of the beautiful ware which once decorated the royal halls of Paris and its environs has reached this country. These pieces now occupy their appropriate places among private collections here. At the sale of the famous Deacon House in Boston, which took place two or three years since, several exquisite specimens of Sèvres ware were exposed at public auction. In every instance they brought prices far below their real value, not from disregard, but from a want of critical knowledge of the ware itself. Probably the most extensive collection of Sèvres ware in this country is owned by Ex-Governor Caleb Lyon, who has been interested in this ware for many years. His cabinet exhibits now nearly the entire history of the Sèvres fabrique. Gen. John A. Dix has also in his

No. 25.—Sèvres Vase.
(In possession of Gen. John A. Dix.)

possession a pair of elegant vases presented him by Napoleon III. on the event of his retiring from the American ministry at the French capital. One of these vases is reproduced in Cut No. 25.

To complete the chapter upon Sèvres porcelain in a way to render its identification less difficult, the reader will do well to consider the marks at the close of the volume; and to form an acquaintance with the artists and their special subjects the tabulated statement will render assistance. Of course a critical knowledge of the ware is a study of the instinct by contact with the ware itself. Much forgery is practised by unprincipled persons upon pieces which never emanated from the royal manufactory. These features must be determined by critical investigation: by comparison the genuine pieces can be readily distinguished.

M. Brillat-Savarin, in his volume entitled "Physiologie du Goût," inserts a chapter which he names "Séjour en Amerique." Nothing follows the title but a barren spot upon the page; the satire is complete. Among our various chapters upon porcelain, Americans would be pleased to see a chapter upon American porcelain, and were I not forced to the same extremity as the witty French author I should be glad to insert such a chapter here. We have no porcelain of our own; none has ever been produced here. One of the most useful of all the arts yet remains untried except by a single experiment: some years since a dozen porcelain plates were made somewhere in New Jersey. This is a strange and

striking fact, worthy the study of astute political economists—an extraordinary demand, but no response from the producer. Let us hope that not distant in the future we may appreciate the deficiency and add to the world's ceramic history a chapter of our own.

1

2

3

4

5

6

7

8

9

10

11

12

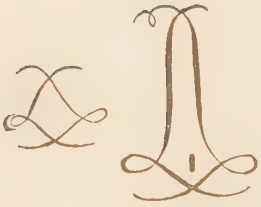
13

14

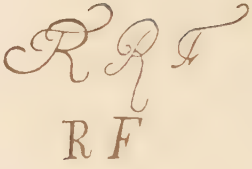
15

16

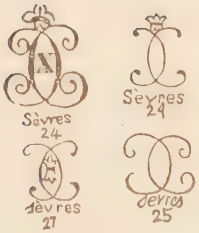
17



18



19



20

21

22

23

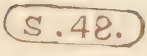
24

25

25

26

27



28

29

30

31

32

CATALOGUE OF PORCELAIN MARKS.

1. Augustus Rex. Mark of pieces reserved for the service of the King, in blue. Saxon. 1709 to 1726.
2. Saxon. Mark of pieces exposed for commercial purposes. The caduceus of Mercury, in blue.
3. Meissen. 1778 in blue.
4. Meissen. Epoch of Martolini. 1796.
5. Old Saxe.
6. Berlin.
7. Vienna.
8. Chelsea, 1740.
9. Chelsea, 1749 imprinted in the paste.
10. Plymouth—Wm. Cookworthy, 1760.
11. Leeds.
12. Naples—Casso di Monte. 1736.
13. Naples—Casso di Monte. 1736.
14. Doccia ware. Italy.
15. Venice.
16. France—St. Cloud, Chicanneau. Soft porcelain.
17. Sèvres, earliest period.
18. Sèvres, about 1753.
19. Sèvres, 1792 to 1799.
20. Sèvres. Charles X. period. 1724 to 1727.
21. Sèvres. Louis Philippe period. 1834 to 1848.
22. Sèvres. Charles X. period. 1830.
23. Sèvres, 1830.
24. Sèvres. Particular mark for a service for Catherine II.
25. Sèvres. Charles X. 1827 to 1830.
25. Sèvres. Louis Philippe. 1830 to 1834.
26. Sèvres, 1837. Made for Chateau D'eu. Upon many of the Sèvres pieces are to be found the mark of the manufactory, the royal mark, and the mark of the chateau for which the piece is intended.
27. Sèvres. Louis Philippe. 1845 to 1847.
28. Sèvres. 1848 to 1851, mark of white porcelain.
29. Sèvres. French Republic. 1848 to 1851.
30. Sèvres. Napoleon III. 1854.
31. Sèvres. Mark of white porcelain, 1861. The scratch across the mark is made with a chisel in the paste. All porcelain bearing this mark was decorated outside the Sèvres manufactory. It is called rejected ware. The same scratch is employed upon the rejected Dresden.

MARKS AND MONOGRAMS.

The recognized marks and monograms of Painters, Decorators and Gilders, of the Royal Manufactory of Sèvres. From 1753 to 1845. Taken from the "Musèe Ceramique" of MM. Brongniart and Riocreux, administrator and conservator of the manufactory.

1st PERIOD—1753 TO 1800.

ARTIST.	MONOGRAM.	SUBJECT.
ARMAND.	L L. in script, interlaced.	Birds and flowers.
ASSELIN.	A or **A**.	Portraits, miniatures.
BAR.	B	Detached bouquets.
BARRAT.	f B.	Garlands, bouquets.
BAUDOUIN.	B D.	Ornaments, frises.
BERTRAND.	6.	Detached bouquets.
BIENFAIT.	A six point star.	Gilder.
BINET.	Ṫ.	Detached bouquets.

Binet, Mme., *née* Sophie Chanou.	S c.	Garlands, bouquets.
Bouchet.	A tree.	Suburban sketches, figures and ornaments.
Bouillat.	Y.	Flowers, suburban sketches.
Boulanger.	B.	Detached bouquets.
Bulidon.	B n.	Detached bouquets.
Bunel, Mme., *née* Manon Buteux.	m. b or M B.	Detached bouquets.
Buteux (*père*).	An anchor.	Flowers, attributes.
Buteux (*fils aîné*).	9.	Detached bouquets.
Buteux (*fils jeune*).	A triangle with dot in centre.	Pastoral subjects, cherubs.
Capelle.	A triangle.	Frises.
Cardin.	A target.	Detached bouquets.
Castel.	C.	Suburban sketches, the chase, birds.
Caton.	Three lines crossed, forming a six point star.	Pastoral subjects, cherubs, portraits.
Catrice.	*ſſ* crossed.	Flowers, bouquets, etc.
Chabey.	c h.	Miniatures, Pastoral subjects.
Chanou, Mme., *née* Julie Durosey.	I. D.	Detached flowers.
Chassuis (*aîné*).	c. p.	Flowers, birds.
Chassuis (*jeune*).	j c.	Detached bouquets.

ARTIST.	MONOGRAM.	SUBJECT.
CHAUVAUX (*fils*). . . .	j. n.	Detached bouquets, gilding.
CHULOT.	Two quarter notes of music. . . .	Flowers, attributes, arabesques.
COMMELIN.	c. m.	Detached bouquets, garlands.
CORNAILLE.	One quarter note of music. . . .	Flowers, detached bouquets.
CONTURIER.	A Scythe.	Gilded work.
DIEU.	A triangle with centre striped. . .	Chinese decoration and flowers, gilding.
DODIN.	K	Figures, general subjects, portraits.
DRAND.	D R	Chinese decoration and gilding.
DUSOLLE.	D.	Detached bouquets.
DUVANDA.	D T.	Detached bouquets, garlands.
EVANS.	A sabre.	Birds, suburban and pastoral sketches.
FALOT.	F	Arabesques, birds, butterflies.
FONTAINE.	. . . . .	Attributes, miniatures.
FONTELLIAN.	A heart.	Gilding.
GERARD.	G d.	Pastorals and miniatures.
GERARD, MME. *née* VAUTRIN. . . .	V. t	Detached bouquets, frises.
GREMONT.	Gt.	Garlands, bouquets.

Grison.	X.	Gilding.
Henrion.	j h.	Garlands, detached bouquets.
Hericourt.	h c.	Garlands, detached bouquets.
Hilken.	W.	Figures, pastorals.
Joyan.	Z.	Detached bouquets.
Jubin.	j.	Gilder.
La Roche.	L R	Detached bouquets, garlands, attributes.
Le Bel (*ainé*).	L e	Figures and flowers.
Le Bel (*jeune*).	L B.	Garlands, bouquets.
Lecot.	L. L. or L L	Chinese subjects.
Leguay.	A torch	Miniatures, cherubs, Chinese decorat'n.
Levé (père).	L or L	Flowers, birds, arabesques.
Levé (Felix)	*f*	Chinese decoration, flowers.
Maqueret, Mme. *née* Bouillat. . . .	R. B.	Detached bouquets.
Mirault (*ainé*).	S	Frises.
Mirault (*jeune*)	g.	Bouquets, garlands.
Micaud.	X	Flowers, bouquets, cartels.
Michel.	M or M	Detached bouquets.
Morin.	M	Marine views, military subjects.
Niquet.	n q	Bouquets detached.
Nouailhier, Mme. *née* Sophie Durosey.	S D	Detached flowers, frises légères.

ARTIST.	MONOGRAM.	SUBJECT.
Parssette, Dlle. Lomson. .	L. D.	Detached flowers, garlands.
Pfeiffer.	f	Detached bouquets.
Pierre (*ainé*).	p	Flowers, detached bouquets.
Pierre (*jeune*).	p 7	Bouquets, garlands.
Pithon (*ainé*).	D x.	Portraits, historical subjects.
Pithon (*jeune*).	D. j.	Figures, flowers, and ornaments.
Pouillot.	A gourd.	Detached bouquets.
Prevost.	H P.	Gilding.
Rosset.	A pioneer's ax.	Suburban sketches.
Rousseau.	R. L.	Detached bouquets.
Schradze.	S. h.	Birds and surburban views.
Sinsson.	A laurel wreath.	Flowers, groups, garlands.
Sioux.	Nine dots forming a circle and one in centre.	Bouquets and detached garlands.
Tandart.	. . .	Groups of flowers, garlands.
Tardi.	A square with dot in centre.	Detached bouquets.
Theodore.	. . . .	Gilding.
Thevenet (*fils*).	j t.	Ornaments, frises.

VAVASSEUR.	W.	Arabesques, fragments.
VINCENT.	2000	Gilder.
XROWET.	A cross	Arabesques, flowers.

2nd PERIOD—1800 TO 1845.

ANDRE.	J. A.	Suburban views.
BERANGER.	B. r.	Figures.
DUVELLY (CHARLES)	C D	Genre, suburban sketches.
DIDIER.	D. I.	Ornaments.
DUCHEZEAU, MME.	A.D.	Figures, portraits.
FONTAINE.	F.	Flowers.
GEORGET.	g. g.	Figures, portraits.
HUARD.	h. d.	Ornaments of various styles.
JULIENNE (EUGENE).	J E diphthong.	Ornaments, style renaissance.
LANGLACE.	L Geè	Suburban views.
LE BEL.	L. B.	Suburban.
LE GAY.	L. G.	Figures, general subjects, portraits.
REGNIER.	R. diphthong.	Figures, general subjects.
SINSSON (PIERRE).	S. S. p.	Flowers.
SWEBACH.	S. W.	Suburban, genre.

BRONGNIART'S

CHRONOLOGICAL TABLE

Of Signs employed at the Royal Manufactory at Sèvres, to indicate the Year in which the Piece was Decorated.

A . . . 1753	A A . . . 1777	An IX. 1801 . T. 9
B . . . 1754	B B . . . 1778	X. 1802 . x
C . . . 1755	C C . . . 1779	XI. 1803 . 11
D . . . 1756	D D . . . 1780	XII. 1804 —11—
E . . . 1757	E E . . . 1781	XIII. 1805—An arrow head.
F . . . 1758	F F . . . 1782	
G . . . 1759	G G . . . 1783	XIV. 1806
H . . . 1760	H H . . 1784	1807 . 7
I . . . 1761	I I . . . 1785	1808 . 8
K . . . 1762	K K . . . 1786	1809 . 9
L . . . 1763	L L . . . 1787	1810 . 10
M . . . 1764	M M . . 1788	1811 . o z.
N . . . 1765	N N . . . 1789	1812 . d z.
O . . . 1766	O O . . . 1790	1813 . t z.
P . . . 1767	P P . . . 1791	1814 . q z.
Q . . . 1768	Q Q . . . 1792	1815 . q n.
R* . . . 1769	R R . . . 1793	1816 . s z.
S . . . 1770		1817 . d s.
T . . . 1771	Le changement d'ère fit tombre cette marque en désuétude, et depuis cette époque jusqu'en 1800 on n'en rencontre plus que de rares exemples. En 1801, l'usage en fut repris et les lettres remplacées par les signes suivants.	From 1818 to 1834 the year is expressed by the use of the last two figures. As, for instance :
U . . . 1772		
V . . . 1773		1818 . . . 18 (1)
X . . . 1774		1819 . . . 19
Y . . . 1775		
Z . . . 1776		

* The extraordinary comet of 1769 was also used as a sign to indicate that year.

The marks expressed by enigmatical signs (see third column) are deeply cut, by hand, underneath the pieces. They indicate, beside the year, the month in which the piece was made. Thus, the number 10, placed immediately after the sign q z (1814), indicates the month of October. The unit 1, immediately after the 18, indicates the month of January. Those marks in the third column are marks of the workmen.

INDEX.

(*The numerals refer to the pages.*)

Acier, Francis, 121.
A la corne, 70.
Alhambra, 38.
Alhambra Vase, 40, 41.
Amphoræ lamps, 30.
Amsterdam, Vase at, 90.
Avignon, 66.
Arabic Tiles, 39.
Asia Minor, 31.
Athens, 23.
Aue, 120.
Augustus II. of Saxony, 118, 120.
Augustus Rex Vase, 122.
A-you, King, 114.

Barberini Vase, 24, 25, 26.
Barlow, S. L. M., 131, 135.
Bachelier, 140.
Beauvais, Manufactory at, 65.
Beccheroni, Lorenzo, 136.
Bentley, 71, 94.
Berqheur, 88.
Bernal, M., Collection, 64, 66, 143.
Berlin, 124.
Binns, 128.
Boettiger, 28.
Boileau, M., 140, 141.
Böttcher, Jno. F., 119, 120, 121.
Bow, 125.
Brandenburgh, 82.
Breicheisen, 121.
Brongniart, M., 30, 65, 129, 132, 142.
Brillat-Savarin, 145.
Bristol, 100, 128.
British Museum, 92.
Burslem, 95.
Butler Sale, 131.

Caffaggiolo, Manufactories at, 45, 60.
Caffaggiolo Ware, 59.
Caillat, Sieur, 140.
Capo di Monte, 134, 135.
Caramania, 34.
Caughley, 130, 131.
Cellini School, 62, 77.
Chaffers, 29, 57, 114, 116, 133, 142.
Chelsea, 126.
Chicanneau, Pierre, 137.
"Children of the Wood," 131.
China, 37, 111, 115.
Chi-tsoung, Emperor, 115.
Clerissy, Pierre, 69.
Clisthenes, 23.
Coalbrook, 130, 131.
Coalport, 130, 131.
Cobalt, Blue enamel of, 22.
Cookworthy, Wm., 127.
Corinth, 23.
Crusaders, Galleys of the, 46.

Damascus, 39.
Darwin, Dr., 25.
Deacon House, Sale of, 144.
Delft, 87.
Demaratus, 26.
Demmin, M., 81, 85, 92, 132, 133.
Denon, 20.
Derby Wares, 127.
Dietrich, 121.
Dix, Gen. Jno. A., 144.
Doccia Fabrique, 133.
Dresden Ware, 121.
Duesbury, 127.
Duplessis, 140.

Egg of Persian Pottery, 35.
Egypt, 20.
English Pottery, 91, 102.
English Porcelain, 125, 131.
Etruria, 26.
Etruscan Ware, 28.
European Porcelain, 118, 145.
Ewer of Asiatic Pottery, 33.

Fayence Patriotique, 68, 70.
Ferdinand and Isabella, 41.
Fontaine, Sir Andrew, Collection, 78.
Fontana, Orazio, 67.
Forms, etc., 56.
France, 61.
Francesco Xanto Avelli, 59.
Francesco Xanto of Rovigo, 51, 52.
Frankenthal, Manufactory at, 123.
Frederick the Great, 124.
French Pottery, 65.
French Porcelain, 137, 146.
Fulda, 124.
Fulvy, Dr., 138, 139.

Gambrinus, 84.
German Pottery, 81, 86.
Gibson, Collection of, 77.
Ginori, 133.
"Grains of Rice" Ware, 113.
Gravant, 139.
Greece, 22.
Greek Vase, 24.
Gres Cérame, 85.
Gres de Flandre, 85.
Grolier, 78.
Gubbio Ware, 59.
Guidobaldo II., Lord of Pesaro, etc., 5.

Hard Paste, 118.
Hard Ware, 84, 86.
Hellot, 140.
Herculaneum, 23.
Hertford, Marquis of, 126.
Hirschvogel, 82.
Hispano-Moorish Pottery, 38.
Hochst, Manufactory at, 123.
Holland, 87, 90.
Hyperbois, 19.

Italian Porcelain, 132, 136.
Italian Pottery, 44, 59.
Ibn-Batoutah, 42.

Japan, 115, 117.
Jacquemart, M., 16, 18, 35, 41, 58, 56, 63, 127.
Jewett, 98.

King-te-tchin, 115.
Kraut, Hans, 83.
Kiun, Manufactory of, 114.

Ladler, Jno., 100.
Lambeth, 92.
Leeds, 100.
Lewes, 92.
Library, Imperial, at Paris, 65.
Lincoln, 92.
Long-thsiouen, Porcelain of, 114.
Louis XIV., 70.
Lowestoft, 101.
Luca della Robbia, 5, 48, 49, 62, 64 67, 77, 83, 134.
Lüch, 121.
Luneburg, 82.
Lyon, Caleb, 144.

Maestro Giorgio, 51, 59.
Macquer, 139.
Maioli, 78.
Manganesia Vitriariorum, 27.
Mameluke Tombs, 39.
Marriage Services, 58.
Marryat, 58, 67, 68, 77, 82, 83, 89, 101, 115, 128, 134, 139.
Majolica, Manufactories of, 53, 66.
Majorca Ware, 47.
Malaga, 42.
Mammœa, Julia, 26.
Mecklenburg, Duke of, 123.
Medici Porcelain Work, 182.
Medicis, Catherine de, 66.
Meer, Van de, 88.
Meissen, Manufactory at, 120.
Millin, 28.
Minton, 101.
Mithridates, 34.
Montluc, 72.
Moustiers, 68, 69.
Monte del Grano, 24.
Moorish Vase, 42.
Moors in Italy, 76.
Müsmünster, Wolfgang de, 83.

Nankin, Porcelain Tower at, 114.
Napoleon, Prince, Collection of, 44 45, 57.

Naples, 134.
Nelson, Lord, 134.
Nevers, 66, 67, 70.
Nola Vases, 27.
Nymphenburg, Manufactory at 123.

Oiron, 63, 77.
Orleans, Philip of, 138.
Oriental Porcelain, 111–117.

Palissy, 64, 70–76.
Palissy Ware, 76.
Palissy Shell Vase, 77.
Passeri, 46, 48, 54.
Persia, 33.
Pesaro, 50, 59.
Pesaro Ware, 59.
Peruvian Ware, 14–16.
Pisa, Majorca Ware at, 47.
Pliny, 34.
Poculæ Lamps, 30.
Pompey, 34.
Pompadour, Madame de, 139.
Pompeii, 23.
Porcelain, Introductory, 109, 110.
Poterie de luxe, 85.
Portland, Duchess of, 25, 95.
Prime, Mrs. W. C., 22, 32, 35, 39, 100, 120.

Quarles, 73.
Queen's Ware, 94, 96.
Quincy, Miss E., Collection of, 77.

Rabelais, 63.
Raffaelle Ciarla, 53.
Raffaelle dal Colle, 51, 52.
Raffaelle Sanzio da Urbino, 52.
Raffaelle Ware, 52.
Rhodes, 32, 39.
Romano-British Pottery, 28.
Rothschild, Baron G. de, 57, 64, 76.
Rouen, 69, 138.

Samos, 31.
Samian Ware, 28.
Sanscrit, Mahabharata, 19.
Savignies Blue Pottery, 63.
Saracens as Potters, 46.
Satsuma, 116.
Scarabæus, 21.
Schnorr, Jno., 121.
Schnörrische weisse Erde, 121.
Severus, Alexander, 26.
Sèvres, Manufactory at, 141.
Siculo-Moresque Work, 43.
Sicyon, 23.
Siouven-te Period, 114.
Smith, H. N., 135.
Smyrna, 32.
Soft Ware, 81–84.
Stabia, 23.
St. Cloud, 137.
St. John, Knights of, 83.
Strur, Jan, 88.
Swabia, 83.

Taine, M., 87.
Tching-hoa Period, 115.
Terra-Cotta, 82.
Terre-Cuite, 69.
Terre de Pipe, 63, 64.
Thuringia, 124.
Timoteo della Vite, 51.
Toft, Ralph and Thomas, 93.
Tschirnhaus, 119.
Turner, Dawson, 47.
Turner, Thomas, 130.

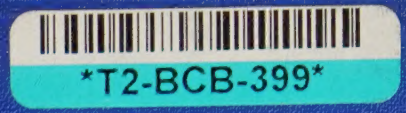
Urbino, House of, 66.
Urbino Ware, 59.

Valencia Factory, 42.
Vandevelde, William, 88.
Vasa Murrhina, 34.
Verrerie, 71.
Vestal Lamps, 31.
Vienna, 123.
Vincennes, 139.

Wall, Dr., 128.
Watteau, 123.
Wedgwood, Josiah, 94, 96, 97, 98, 99, 100.
Wedgwood Vase, 97.
Winckleman, 27, 28.
Worcester, 128.

Xaintes, 73.

Young-lo Period, 114.


T2-BCB-399